



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MAY 18th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

SPECIAL CONTENTS:

THE BIRTH OF A STAR.
By Sir Oliver Lodge.

BANISHING WIRELESS TROUBLES.
By P. P. Eckersley.

RADIO IN THE SUMMERTIME.

OFFICIAL NEWS AND VIEWS.

A FAMOUS RUSSIAN ORCHESTRA.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

Concerning Terminology!

UNTIL it became hackneyed and its effect prejudiced by a particular application, there was something pleasing and almost romantic about the word "broadcast." It was euphonious. It stirred the imagination. It was rather a creditable word to use. I heard it years and years ago, and it caught my fancy. I used to think out different applications of it.

It was in a senior French class, during a translation of a passage of Victor Hugo, I think. It was to the effect that the sad eye of the philosopher is always fixed on a mountain of darkness, which was destiny, from the top of which a colossal spectre of Evil was casting handfuls of serpents over the earth. Someone said "casting abroad over the earth"; thence I heard for the first time "broadcasting." I have remembered it ever since, but until recently with only an academic interest.

Little I thought how great a part this arresting word would play in after years. I trust there is no analogy between the gloomy picture above and the functions we exercise to-day. There are, I think, no serpents involved.

The conjugation of the verb needs to be settled once and for all. We have no call in general to issue fiat relating to such matters. We defer to recognized authority. But there are one or two words over the terminological destinies of which we may perhaps claim the right to exercise an influence. There is no precedent, anyhow.

We decided many moons ago, and in our correspondence internal and external gave effect to the decision, that the rulings which apply to the verb "to cast" should also hold with "broadcast." Hence "I have broadcast," not "I have broadcasted." Momentous decision. Arrogant, no doubt, but, nevertheless, one in

which I think we should be supported by purists; apart from which, it sounds much better.

The effects of quiet example are evidently not sufficient. All over the place one's eye and ear are offended by the unpleasant suffix. As the C.E. says, "Please don't do it." If the nuisance continues, we shall refer the matter to our solicitors. Incidentally, we shall have to warn them first, as I had a legal document from them only yesterday in which "broadcasted" appeared four times.

There is another horror which continues to be perpetrated. "Listeners-in." Even "listeners" would be better. Apart from that, the term is a misnomer. It is a relic of pre-war days, when a few eager amateurs did actually listen in to signals which were not specifically intended for them. To-day, the matter is intended for those who have receiving sets (and licenses). They, therefore, listen. It is not much of an expression at best, and one awaits something better. To British ears, however, it is more acceptable than "broadcasters" or "radio fans."

Our famous Committee of last summer, on the suggestion of Sir Henry Norman, agreed to drop the preposition. At that time I was often being asked by persistent journalists to indicate what decisions the Committee were likely to make, so I told them about this one. It was taken seriously in one or two quarters; the sole result of long deliberations. They were quite unkind about it.

Another matter about which we are particular is the name of the medium by means of which that which is spoken or performed in studios or other places where they broadcast is carried to

(Continued overleaf in column 3)

A Poet's Good Angel.

The Story of "Oh, Wert Thou in the Cauld Blast."

IF the millions of his fellow-countrymen in all parts of the world who revere the name of Robert Burns were asked one by one to name his tenderest and most lovely song, the opinions would be many and various. Some would undoubtedly choose "John Anderson, my Jo, John," others "Ye Banks and Braes," and many others "Highland Mary"; but it is possible that most votes would be cast for "Oh, Wert Thou in the Cauld Blast," which seems to combine in two perfect stanzas every quality which constitutes Burns the greatest song-writer—excepting only Shakespeare—the world has known.

Yet the songs of Burns have done the poet's memory an injustice in one respect at least. Being in large part love-songs, they give the impression that Burns was always thinking of the "lassies-o" and addressing them in impassioned verse. But it must be remembered that Burns was an artist in words, and often painted fancy pictures from the models nearest to his hand. Of this habit, the song in question is an excellent example.

Whom was the poet addressing—this married

Oh, wert thou in the cauld blast,
On yonder lee, on yonder lee,
My plaidie to the angry airt,
I'd shelter thee, I'd shelter thee.
Or did misfortune's bitter storms
Around thee blow, around thee blow,
Thy bield should be my bosom,
To share it a', to share it a'.
Or were I in the wildest waste,
Sae black and bare, sae black and bare,
The desert were a paradise,
If thou wert there, if thou wert there;
Or were I monarch o' the globe,
Wi' thee to reign, wi' thee to reign,
The brightest jewel in my crown
Wad be my queen, wad be my queen.

man with a family? Whom was he calling his "queen" and declaring that, if she were but there, the desert would be a paradise? Well, it may be said at once that it was not his wife. What a subject for speculative scandal!

Yet the scandal would be undeserved and the conclusion would be wrong, for the girl addressed in such passionate and devoted terms was "as good as gold," and the poet's affection for her was much more the affection of a parent than of a lover.

Just Before the End.

Besides, Burns was a dying man when he wrote this touching song of protecting love, the supreme expression of love that counts not the cost and reckons not of sacrifice in the service of the beloved. He died on July 21st, 1794; he wrote "Oh, Wert Thou in the Cauld Blast" in the preceding May.

It is well known that at the very time they were laying Burns in his grave a son was born to him, and this largely accounts for the fact that when he wrote this immortal song Mrs. Burns was unable to attend to her sick husband. The May of that year was very beautiful, but the east wind, which so often accompanies even a lovely spring season, made the poet in his weakly state shiver with cold.

It was at this juncture that Jessie Lewars appeared on the scene, the good angel, the ministering spirit of Burns's last days on earth, and henceforth no one can think of those sad days without associating with them the girlish form and face of Jessie Lewars, the sister of a brother exciseman, who has immor-

talised her name by dropping in to smooth the poet's pillow and "redden up the house."

Jessie had several times asked Burns to write a new song for her, but the inspiration had not come. Then, one morning, the poet said to her that if she would play to him any favourite tune, he would try to meet her wish. Jessie sat down at the instrument and played over several airs which both she and Burns knew well. Then she struck into the air of an old song, the words of which began:—

The robin cam to the wren's nest,
And keekit in, and keekit in.

Burns asked her to play it again and yet again, until the lilt of it had taken hold of him; then, in a few minutes, the song, "O Wert Thou in the Cauld Blast" was completed, written for all time.

It is characteristic of Burns that he should cast it in the form of a love song, that he should assume the rôle of a lover, but it was the gratitude of a sad heart that found expression here, and not illicit love. Jessie Lewars was but a girl at the time, but she lived to be a wife and mother, to see an honoured old age, and to retain to her last breath that love for the poet which any good woman can feel, and great pride that he had addressed to her one of his sweetest songs. A. B. COOPER.

Concerning Terminology.

(Continued from the previous page.)

your receiving sets. One hears of the wireless waves passing through the air. Ether. And this same ether is perhaps the most fascinating of all studies.

Some day, no doubt, someone will tell us a great deal more about it than is known to-day. Much is known already, and much that seems contradictory. So far, it is a mental conception only, but none the less its existence as a definite entity is perfectly clear. It is harder than steel, but is also possessed of properties normally associated only with a gas. Again, it acts like a jelly. It is infinitely denser than any known substance, and still it cannot be seen. What we know as solid matter is now found to be something like faults and bubbles in the ether. It pervades everywhere and everything; of it all things are made, and by it they cohere. If its equilibrium be destroyed, then—

"the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded,
Leave not a wreck behind."

The finite mind cannot comprehend it, but in the twilight of these mysterious infinities we operate to marshal and control such good things as may be sent in the form of music or speech or other sounds by the means of this amazing medium.

J. C. W. REITH.

Those Curious Phrases!

A Talk from London, by Major L. R. Tosswill.

HAVE you ever thought how many expressions there are in everyday use of which we do not know the origins? These are not exactly slang terms, but phrases continually on our lips without our having the least idea on what facts or fables they were founded.

A good example is the expression "as right as ninepence." We may well wonder why ninepence? This is an excellent illustration of a phrase becoming altered when the original meaning has been forgotten. It should really be "as right as nine pins," and is taken from the game of nine-pins, or skittles, in which the nine pins are set up in three rows of three each. The pins are placed exactly in line, so that the whole forms a symmetrical square—hence the term "as right," or correct, as nine pins.

Derived from the Hunt.

Then there is the expression to "eat humble pie." This is really a hunting term, for the "umbles" are the heart, liver and entrails of the deer, which were the perquisites of the huntsmen. The feudal lord sat at the high table eating his venison, while the umbles were made into a pie which was served to the huntsmen and his fellows who sat below the salt. Hence the term to "eat humble pie"—that is, to come down from a higher to a more lowly position.

Next, there is the curious word "Gibberish." When we hear someone saying "Aldebarante jumps fornicis," or "Kimonars kitty kary," we say he is talking gibberish. It sounds appropriate, but how many of us know why we say gibberish? Seven hundred years ago there lived a man called Geber, who was a famous alchemist and, like most of the alchemists, spent most of his time searching for a formula that would turn everything into gold. He wrote many papers on this subject, but was careful to write them in mystical jargon, or "gibberish," as we now say, for if they had been written so that all

could understand them, he would have been in danger of being burned for having dealings with the devil. The word "gibberish" is, of course, derived from his name.

The Sailor's Mistake.

Then there is the expression "It's all my eye and Betty Martin," meaning "it's all nonsense." Tradition says that this arose through a British sailor going into a foreign church and hearing a priest say: "O Mithi, beate Martine"—"Oh! hear me, Blessed Martin." When he related this, he said he couldn't make head or tail of it, but the priest seemed to be saying: "All my eye and Betty Martin."

The phrase "I'll cook your goose for you," meaning "pay you out," had an interesting origin. A certain king of Sweden, Eric, attacked a town with a small force. The townsfolk, in derision, hung out a goose for him to shoot at. After a time, however, they became alarmed and sent a herald to inquire what he wanted. Eric's reply was "to cook your goose for you!"

Scrapes That Failed.

To "scrape acquaintance with a person." The Emperor Hadrian was visiting the public baths one day when he saw an old soldier who had served with him scraping himself with a broken bit of pottery, as he was too poor to buy or hire a flesh brush. The Emperor gave him old coin to make money. Next day, the bath was crowded with soldiers all scraping themselves busily with similar make-shifts. Hadrian watched them for a time, then remarked: "Scrape on, gentlemen, but you'll not scrape acquaintance with me in that way."

We talk of a person "putting on side." Side is an obsolete term for a trailing gown, so that, originally, one who "put on side" was merely wearing such a garment.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Earl Balfour to Broadcast.

ON Thursday, May 29th, the speeches of Earl Balfour, who will propose the toast of the evening at the dinner of the National Institute of Natural Psychology to be held at the Hotel Victoria, and the speeches of Mr. Tom Shaw, the Minister of Labour, and Sir Hugh Bell will be broadcast. These speeches will deal with the importance of diminishing the wide differences in efficiency which have been found among different mills and factories within any one industry at the present time.

For Cricketers and Tennis Players.

On Friday, the 23rd inst., Mr. A. E. Beaminish, the well-known lawn tennis player, will broadcast from "2LO" at 9.45 p.m., on "How to Improve Your Game." On the following evening, at 9.15 p.m., Col. Phillip Trevor will talk on Cricket from "2LO." These Talks will be interesting and useful to all tennis players and cricketers.

A Debate on Summer Time.

What is your opinion of Summer Time? This annual change always provokes much discussion, and, consequently, listeners will, no doubt, follow the debate to be broadcast from "2LO" on the 28th inst. on the Summer Time question. Sir Kingsley Wood, M.P., will give the case for Summer Time and Mr. Hope Simpson, M.P., will give the case against. Each will speak fifteen minutes, in addition to five minutes each allowed for the purpose of answering each other's points.

A National Man Hunt.

Many people will remember the man hunt which the London Station organized with success last summer, and will be interested to learn that plans are now being made for a national man hunt to take place in the near future.

An Interesting Event.

For the first time in the history of educational conferences, an address will be delivered to a conference by someone speaking in an adjoining county. On the 11st inst., at 2.30 p.m., the education conference of the Durham County Association of Teachers, to be held in Durham, will be addressed by Sir Theodore Morison, K.C.S.I., Principal of Armstrong College, Newcastle. He will speak from the Newcastle Studio.

Sixth Experimental Broadcast.

Owing to the L.C.C. Schools being closed on Friday afternoon, May 23rd, in celebration of Empire Day, the sixth experimental broadcast from "2LO" will take place on May 30th, at 3.15 p.m., when Dr. G. P. Gooch, joint editor of the *Contemporary Review* and the *Cambridge History of British Foreign Policy*, will talk on Napoleon.

A Trip to St. Albans.

No one can dispute the popularity of Mr. Allen S. Walker's Talks from "2LO." Following an invitation which he made to listeners in a recent talk on St. Albans, fifty people made the journey with him to St. Albans Cathedral and contributed liberally, on the suggestion of the Dean of St. Albans, to the funds of the District Nursing Association.

It was Mr. Walker who, not long ago, invited listeners who wished to be conducted over the House of Commons by him to meet him outside the House on the following day. When he arrived there to conduct his party, he found that some six thousand people had accepted his invitation, and perplexed policemen engaged in making queues of them in order to relieve the congestion of traffic!

A Talk on Thomas Hardy.

June 2nd is the birthday of Mr. Thomas Hardy, O.M., and on that date Mr. J. C. Squire, the distinguished critic, will broadcast a Talk from "2LO" on Thomas Hardy and his works. Bournemouth will receive the talk, and we understand Mr. Hardy, who is himself an enthusiastic listener, will hear Mr. Squire's Talk.

Princess's Son at Bournemouth Studio.

One of the most enthusiastic admirers of the King's speech at Wembley was Master Alexander Ramsay, the five-year-old son of Princess Patricia. He visited the Bournemouth Studio in order to hear the speech, which was received on loud speakers in the studio.

Cardiff's New Musical Director.

Mr. H. W. Braithwaite has been appointed Musical Director of Cardiff, and takes up his duties almost immediately. Mr. Braithwaite has had a distinguished musical career, and was at the age of twenty-three the youngest Wagnerian Conductor. At that time he conducted the O'Mara Opera Company. He was one time Conductor of the Carl Rosa Opera Company, and Sub-Conductor of the British National Opera Company. He has composed two Symphonic Poems, two Sonatas for Piano, and several quartets, songs, etc. He is now at work on an opera for which he has composed his own libretto. He is very interested in the development of National Opera.

Mr. Braithwaite is a native of New Zealand, being born in Dunedin, and early in the war he enlisted in the New Zealand Expeditionary Force.

"Rosenkavalier."

Listeners will have an opportunity of hearing the last act of Strauss's famous opera *Rosenkavalier* on May 27th. It will be broadcast from the Covent Garden Opera House, where the International Opera Season is now in progress. On the 11st May, between 8 and 10 p.m., the

Massed Bands at Wembley will be broadcast, and on June 1st at "2LO" Mrs. Maude Royden will deliver the Sunday address.

Listening in Saragossa.

Mr. W. F. Bletcher, who gives the Spanish Talks from the Manchester Station, has received a letter from a correspondent in Saragossa, in which it is stated that, up to the present, "The Wireless telephony Act has not been published. This is why the development of wireless has been so slow, and why the number of people owning sets is comparatively small. And even these few have to use them almost in secret. Nearly all Saragossa has listened to my set—with which we can hear all the English stations quite clearly and the French station fairly well. Every night I am accompanied by several people desirous of hearing what each and all consider *marvellous*."

"You know what pleasure one feels in giving pleasure to others. In this case, I have the satisfaction both of listening myself and of allowing others to listen. I only wish I could depict to you the series of expressions, postures, etc., which one observes in the case of movies. Some seem to be affected by a sort of religious fervour and act just as though they were in church; others remain, as it were, stupefied, as if they could not make out what was happening to them; another will shout out joyfully, and yet another will commence to hum to the music. I can tell you it is a splendid field for the study of human character."

Liverpool's New Station.

The Liverpool Relay Station will be opened on June 4th. Mr. H. Cecil Pearson has been appointed the Station Director. He has been on the staff of the Birmingham Station for some time, and, prior to that, was a naval officer. During the war he served some two and a half years in the Dover Patrol, and during 1919 he was wireless officer on the light cruiser *Phaeton*, in the Baltic.



ANOTHER LIBEL ON THE DIRECTOR OF PROGRAMMES.

Bilkins (after a hard day at the office): "Lor! but I'm tired, Mary!"

Mary: "Well, cheer up, dear! Jane has broken the wireless set and you can get a good evening's rest."

Radio in the Summertime.



SOME OF THE JOYS OF OPEN-AIR LISTENING.

NOW that summer is here, new uses for wireless are being made. It will play a much more important rôle in the enjoyment of the summer months this year than it did twelve months ago, because a far greater number of people are wireless enthusiasts than at that time.

It will provide a means of enjoyment that can be shared by all.

Listening in Camp.

The camper who seeks to get away from the usual round of the town dweller's life and enjoy for a while a simple existence in the quietude of the countryside will find that his wireless set will be as important to him as his frying-pan or tent. It will fulfil an important function in keeping him in touch with the news of the world outside, and in supplying him with an added means of entertainment during the evening.

In Car and In Boat.

Similarly, the touring motorist seeking relaxation from the pressure of work can be beguiled wherever he may be with music or with song at the mere exercise of his will.

Not only the camper and the motorist, but those who are to take their summer pleasures lazily lying on flat-bottomed river boats will also be able in the dusk of the evening to enjoy some bright, light amusement broadcast to

them from different parts of the country. It is difficult, indeed, to imagine any summer holiday, whether by the seaside and the river or amid the charming beauty of the countryside, that will not this year have the added interest of the wireless programme when desired. Portable sets will become increasingly popular; many of these give a high degree of efficiency and reliability that will be enjoyed by many thousands of wireless enthusiasts.

Dances for Pic-nic Parties.

Open-air wireless will largely be popularized through loud speakers enabling impromptu dances and concerts to be shared by holiday and picnic parties. Even those who remain at home will still be able to partake in the combined pleasures of the open air and wireless entertainment. It will be no unusual thing to see wireless sets installed on tennis courts and in the gardens of private houses with people listening to what is sent to them from some broadcasting station.

The programmes are to be of a light entertaining nature, suitable to the needs and spirit of the season. Special talks are being arranged on tennis, cricket, and other summer sports by some of the most distinguished of their exponents. Dance music and songs and popular programmes by well-known bands

(Continued at the foot of next column.)

Spark Wireless.

Why It Cannot Yet Be Abolished.

TO those who nightly listen to items from the various broadcasting stations, spark wireless is an unmitigated nuisance. Those who cause it are only too well aware of the fact and would try to diminish interference; but they themselves are powerless. Most of you have, I expect, wished ships and coast stations miles away from the British coast, and generally passed some pretty hard remarks about them. Next time that you are "jambled," remember that it is not being done on purpose, and, above all, that it is necessary.

You have possibly been assured that if ships and coast stations were fitted with continuous wave apparatus, the trouble would be totally eliminated. True, it would; but at present it is impossible.

The primary importance of wireless at sea is its often-proved ability to aid in saving life, not only when an accident happens, but in preventing accidents that would, were it not for wireless, inevitably take place.

An International Law Needed.

Let us consider the remedy already mentioned, namely, the introduction of continuous wave apparatus on all ships and coast stations. To bring this about an international law would have to be introduced to that effect; and all countries that possessed ships would have to agree. We have had ample demonstration during the last few years as to how difficult that is of accomplishment.

The change from one system to the other would have to be practically instantaneous, and for the following reason. Stations fitted with spark apparatus only cannot receive messages transmitted by continuous waves. Therefore, if a ship needed assistance and sent an S.O.S. on the latter system and the only ships within range had spark receivers, she would never obtain the assistance she so urgently needed.

Consider the number of ships that carry wireless—there are at least 5,000 British vessels alone that do so, and it is patently impossible to make the alteration to them all at once. Many months would have to elapse before the change could be accomplished. While it was being done, the lives of thousands would be needlessly imperilled. F. A. C.

BROADCASTING IN INDIA.

A CORRESPONDENT in Calcutta, writing to the *Newspaper World*, states that:—

"Broadcasting has been in operation in India now for some two months, and already a fair measure of popularity has been obtained. The big broadcasting station is in Calcutta and there is one with a smaller radius in Bombay."

"Tri-weekly concerts, arranged by the Radio Club of Bengal, are given, and under favourable conditions these have been heard in Ceylon, Madras, and Burma. Calcutta, in turn, has listened to London and Paris, though the results have not been encouraging."

"A feature of the Calcutta programmes is the *News Bulletin* to which the Calcutta daily papers contribute, the 'copy' being edited to prevent overlapping by the Associated Press, the all-India news agency."

"A special weekly feature, 'The Broadcaster,' has been started by the *Englishman*, Calcutta, for the benefit of amateurs. Special articles are contributed by experts in non-technical language."

(Continued from the previous column.)

will figure more largely in the fare to be provided in the coming months.

The whole resources of the Company's organization are to be employed in order that all may share in the pleasures of wireless in a way that was not possible some twelve months ago.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Relay Stations.

DEAR SIR,—Captain Ekersley thinks that there seems to be need for a straight talk on the subject of Relay Stations, and a careful perusal of his article leaves the impression that he thinks the public are somewhat unreasonable, and expect too much of the B.B.C. engineers. I think he misses completely the real source of dissatisfaction, which arises from the fact that the discovery of successful wireless transmission has—quite suddenly—provided humanity with a new and delightful instrument of pleasure, interest, and entertainment.

To those people fortunately situated within the short radius of a main broadcasting station the results are remarkable. But the introduction of wireless has divided the population of the country into two sections, those who can and those who cannot easily receive the wireless programmes.

For those who can receive the London programmes on crystal sets the present wireless situation leaves nothing to be desired; they are the pampered aristocrats of the listening public. There is still, however, a majority of the population who are unable to hear the B.B.C. programmes. Surely it is a compliment to Captain Ekersley that so many people should be anxious to participate in the enjoyment of the commodity he has done so much to make popular.

I am sure the wants of Sheffield people are absurdly modest; they only want the same facilities for wireless reception that London has, and so long as they get this, they don't really mind if it snows.

Yours faithfully,

Sheffield.

F. LLOYD.

[Captain Ekersley comments on the above letter as follows: "I think Mr. Lloyd sums up the situation in his last sentence, where he states that Sheffield people want exactly the same facilities in broadcasting as London people. We should be delighted if we could accede to his request; but we have got first to study majorities as far as possible. If, in doing this, we cannot give all an equal service, our scheme for the high-power station is, at any rate, an earnest of the fact that we are doing our utmost to give the best that the art admits."]

What is Bad Music?

DEAR SIR,—I should like to ask Dr. C. Stanford Terry (whose remarks on "The Way to Like Good Music" are printed in *The Radio Times*) what he really means by "bad" music. Is music "bad" when it has a tune? or is it "bad" if it is a good tune but badly "harmonised"?

If neither of these, what is it? I notice that Dr. Terry speaks of the "cacophonous insanities of our ballrooms" as if cacophony were only "bad music" when it is met in the ballroom. What about "cacophonous insanities" in the concert-rooms which some of the ultra-modern composers turn out? Isn't this "bad music" too?

If "cacophonous insanity" constitutes bad music in the one instance, surely it must constitute it also in the other?

Yours truly, ALBERT W. KETTERLEY.

Wembley Heard in Austria.

DEAR SIR,—We were listening to the King's speech at Wembley, and we are much obliged to you for having it advertised before so that we could "stand by" and wait for it.

We are listening every night to your splendid broadcasting all over your country.

Our set works on a coil aerial and a loud-speaker—a resistance-coupled six-bulb set.

Yours truly, S. S.

Bregenz, Austria.

On the Lake of Constance.

PEOPLE IN THE PROGRAMMES.

Listen for the Duke of York.



Photo: C. Forster, Ltd.
H.R.H. THE DUKE OF YORK.

AFTER having heard the King and the Prince of Wales, listeners will have an opportunity of hearing the Duke of York. His speech at the Royal Colonial Institute, on the occasion of the Empire Day Banquet, on May 23rd, is to be broadcast to all stations. Lately the Duke has been taking a great interest in wireless, which is only natural, considering that he has always been keenly interested in scientific and mechanical subjects.

His Royal Highness has the reputation of being the humorist of the Royal Family, and among the stories that he is fond of telling is the following. An Irish soldier, during a battle, stuck to his colonel's side like a leech.

"Well, my man, you have followed me well to-day," said the colonel.

"Yes, sorr," replied Pat. "Me mother said to me: 'Just stick to the colonel, me boy, and you'll be all right. Colonels never gets hurted!'"

From Errand-Boy to Minister of State.

AT the Empire Day Banquet the Duke of York's speech will be followed by one by the Rt. Hon. J. H. Thomas, M.P., the Colonial Secretary, which will also be broadcast. In view of this, it is interesting to recall that it is only a short time ago that Mr. Thomas visited his native town, Newport (Mon.), in company with the Duke of York, and while there, he drew the Duke's attention to the drapery establishment where he was employed forty years ago as an errand-boy.

Famous Author to Broadcast.



Photo: Hulton.
SIR ARTHUR CONAN DOYLE.

A TALK of particular interest is to be given from London on Tuesday, May 20th, by Sir Arthur Conan Doyle. The title will be "Psychic Development," and even those who have made no study of this subject should not fail to listen, for Sir Arthur is a fine speaker with a truly Irish gift of oratory. The author of *Sherlock Holmes* is one of the most versatile of living writers, for besides being a fully qualified doctor, he is a thorough-going sportsman.

His First Case.

SIR ARTHUR CONAN DOYLE is fond of telling an amusing story concerning his first case as a medical practitioner. Called in the middle of a bitter winter's night to a house three miles away, where a child was reported to be seriously ill, Sir Arthur, then plain Dr. Doyle, tramped through the rain only to find the place in darkness, and bolted into the bargain. He knocked and rang again and again. No answer!

At last a head stuck itself out of a third-story window. "Be you Dr. Doyle?" it said.

"Yes," said the doctor; "let me in."

"Oh, no need to come in now," said the man. "The child's all right."

Dr. Doyle buttoned his coat and started off homeward. But suddenly the window was raised again.

Dr. Doyle hurried back.

"Well, what do you want?" he said.

"Ye won't charge nothin' for this visit, will ye?" asked the voice.

For Lovers of the Country.



MISS RACHEL SWEET MACNAMARA.

THE well-known authoress, Miss Rachel Sweet Macnamara is broadcasting a series of talks on "Country Love" from Bourne-mouth. These should prove popular among all listeners who are fond of country life.

Miss Macnamara tells me that she has been writing ever since she can remember. In fact, she says (to use an Irish

bull!) that she began to write before she knew how! She used to make up little verses and get her elder sister to write them down before she learnt for herself the use of a pen—now her favourite implement!

Miss Macnamara has travelled in many lands—Egypt, Italy, France, Switzerland and Germany—and some of her novels have been translated into French and Dutch.

Travel and reading are her favourite recreations.

"The Magic Carpet."

AMONG the most popular of recent "talks" are those known as "The Magic Carpet." The eleventh of this series will be given by Lt.-Col. K. H. Hingley from Cardiff on Wednesday, May 21st. Lt.-Col. Hingley knows his subject well, for he spent some years in India, where he studied the people and the country thoroughly.

He has had a long and distinguished military career. After passing out of Sandhurst with high honours, he received his commission in the West India Regiment, and served fourteen years' service in the West Indies and Africa. He also served throughout the Ashanti War of 1900-1901 and was appointed Chief Staff Officer of the Ashanti Field Force.

Lt.-Col. Hingley was wounded early in the Great War, and for some time commanded an officers' training camp, and five different battalions at home and in France.

A Famous American Preacher.



DR. HARRY EMERSON FOSDICK.

A PREACHER with a great reputation in America is Dr. Harry Emerson Fosdick, who has been invited to visit England by the British Council of Interchange, and who will broadcast from London on Sunday, May 18th. Dr. Fosdick has of late been the preacher at the old First Presbyterian Church on Fifth Avenue, New York.

Some of his utterances during the past months have been much criticised throughout America, and the hostility to his preaching recently culminated in a much-advertised "heresy" trial before the Presbytery of New York City. This body exonerated him from the accusations brought against him by a vote of 111 to 28.

Dr. Fosdick will receive on his tour through England and Scotland a most sympathetic hearing from all sections of the religious community. He has already been heard many times in England, and has many devoted friends here. His book on prayer is regarded as one of the most suggestive and helpful works on the subject in our language.

WIRELESS PROGRAMME—SUNDAY (May 18th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 9.0. **Organ Recital.**
Relayed from the Concert Hall of the National Institute for the Blind.
Solo Organ.
REGINALD GOSSE CUSTARD.
Articles.
NETTIE EDWARDS (Soprano).
EVELYN COOKE (Violinist).
MAURICE COLE (Pianist).
COLLARD CROWTHER (Recitant).
The Organ.
Marche Pontificale (From the 1st Symphony) Widor
Pastorale in F Kullak (11)
Songs.
"At Dawning" Wakefield (1)
"Wake Up" Montague Phillips
Story.
"A Madison Square Arabian Night."
Pianoforte Solo.
Intermezzo in B Minor Brahms
Rhapsody in B Minor Brahms
Violin Solo.
"Chanson Louis XIII. et Foyano"
Cecilia-Kruller
Memento Escott-Nachez
Kondo Chabrun-Nachez
The Organ.
Concerto No. 1 Handel
"A Song of Samaria" Hollins (14)
Songs.
"Just to Love You" Dorothy Forster
"There's a Whisper in the Air"
Moy Brahm (5)
Musical Monologue.
"A Fallen Star" Chevalier (13)
Pianoforte Solo.
Rhapsody in G Flat Rosenblum
Eclogue Rachmaninoff
"The Jugglers" Moszkowski
Violin Solo.
"On Wings of Song" Mendelssohn
"Deep River" (Old Negro Melody)
arr. Elman
The Organ.
Organ Sonata No. 6 Mendelssohn
Scherzo in F Minor Sandford Turner (11)
Announcer: J. R. Dodgson.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30.—Anthem, "How Lovely is Thy Dwelling Place" Brahms
Hymn: "All Hail the Power of Jesus' Name" (A. and M. 300) S.B. to all Stations.
The Rev. H. E. FOSDICK, D.D., LL.D., Religious Address.
Hymn: "Now Thank We all Our God" (A. and M. 379).
9.5. **BAND OF HIS MAJESTY'S ROYAL AIR FORCE.**
By Permission of the Air Council.
Director of Music,
Flight Lieut. J. AMERS.
RUBY HEYL (Contralto).
ANDREW SHANKS (Bass).
THE MAYFAIR SINGERS.
The Band.
Prelude, Chorus and Fugue in G Minor Bach
Contralto Songs.
"Song of the Pilgrims" Escholine Brook (11)
"Thinkin' of You" Eric Contes The Band.
"Reminiscences of Mendelssohn" arr. F. Godfrey
Part Songs.
"Go, Rose" Beale (11)
"Foresters, Sound the Cheerful Horn" Bishop (11)
"Fair Would I Change That Note"
Faughan-Williams (11)
The Band.
Folk Song Suite E. Vaughan-Williams (1)
1. March, "Seventeen Come Sunday."
2. Intermezzo, "My Bonnie Boy."
3. March, Folk Song from Somerset.

- 10.0. **Local News.**
10.15. **The Band.**
Grand March, "Faith and Glory" Mott
Cradle Song Brahms
Humoresque Drank
Contralto Songs.
"My Prayer" W. H. Squire (1)
"Two Eyes of Blue" John Eyre
Kiss Songs.
"The Sailor's Last Voyage" Almes
"Hearts of Oak" Old English
The Band.
Now Suite, "St. Agnes Eye"
Cateridge-Taylor
1. "That Ancient Bardsman heard the Prelude soft." 2. "Her Maiden Eyes Divine." 3. "Now Porphyro, Tell Me, Where is Madeline?"
Berens and Prinsheim Jurefelt
The Royal Air Force Marches.
11.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.0.—BAND OF THE 5TH and 6TH BATTALIONS, THE ROYAL WARWICK SHIRE REGIMENT.
(By permission of Lt.-Col. W. C. C. Gell, D.S.O., M.C., and Lt.-Col. J. L. Mellor, M.C.)
Conductor, H. BRADLEY.
Festival March, "Father Rhine", Lincke
Overture, "Festival" Leutner
Selection "Madame Butterfly" Puccini (1)
GLADYS WHITEHILL (Soprano).
"Home Thoughts" Banick
"To the Nightingale" Brahms
"Morning Song" Quilter
Band.
Intermezzo from "Naila" Delibes
Three Dances, "Kell Gwyn" German (11)
Gladys Whitehill.
"Turn Thou to Me" Dvorak
"I Will Lift Mine Eyes" Sibelius
Band.
Gavotte, "Wedding Bells" Rimmer
Ballet Music from "Coppelia" Delibes
Selection from "Faust" Gounod (1)
Announcer: Percy Edgar.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.
9.0.—STATION SYMPHONY ORCHESTRA.
Conducted by JOSEPH LEWIS.
Overture, "The Meistersingers" Wagner
Symphony No. 7 in A, Op. 92 Beethoven
"Siegfried Idyll" Wagner
"March Heroique" Saint-Saens
10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.
10.15.—Close down.
Announcer: Joseph Lewis.

BOURNEMOUTH.

- 3.0. **THE WIRELESS ORCHESTRA.**
Conductor, Capt. W. A. FEATHERSTONE.
Overture, "Athalie" Mendelssohn
3.15. **CONSTANCE WILLIS** (Contralto).
"My Heart is Weary" Goring Thomas
"Autumn" Almon-Compton
3.25. **NOLLY BUTTERWORTH** (Solo Pianoforte).
Piano Concerto in A Minor, Op. 64 Schumann
3.50. **Orchestra.**
"Woodland Sketches" MacDowell

- 4.10. **Constance Willis.**
"Summer Time on Bredon" Graham Peck
"One Morning Very Early" Sanderson
4.20. **Nolly Butterworth.**
Impromptu, Op. 90, No. 1 Schubert
Lantheaume, No. 2 Liszt
Fantasia, No. 1 Mozart
4.40. **Orchestra.**
"Welsh Rhapsody" German (11)
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.
9.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.
Sach Night.
9.0. **THE WIRELESS ORCHESTRA.**
Conductor, THOMAS CONWAY BROWN.
No. 2 Concerto
(Trumpet, Flute, Oboe, Violin, and Strings.)
9.20. **JOHN COLLINSON** (Tenor).
"I Know that My Redeemer Lives" (Cantata, 1713).
(Solo Violin, Bassoon and Continuo.)
"Take Me to the far Things Own" (Cantata, "Sie werden aus Babel alle kommen")
(Two Flutes, two Oboes di Caccia, two Horns, two Violins, Viola, and Continuo.)
9.30. **Orchestra.**
No. 3 Concerto for Two Violins and Strings.
(Violinists, REGINALD E. MOUAT and RITA HAMBERG.)
John Collinson.
9.50. "My Dearest Jesus, I have Lost Thee" (Cantata 1724).
(Two Violins, Viola, and Continuo.)
"The World Needs Praise and Fame" (Cantata, "Was frag' ich nach der Welt"—1725).
(Two Oboes and Continuo.)
10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.
10.15. **Orchestra.**
No. 8 Concerto.
(Harp, Flute, Violin, Flute, and Strings.)
John Collinson.
10.30. "See What His Love Will Do" (Cantata, "Ich bin ein Guter Hirt")
(Two Violins, Violin in Unison, and Continuo.)
10.45.—Close down.
Announcer: John H. Raymond.

SANDIFF.

- 3.0-4.30. **Light Symphony Concert.**
THE STATION SYMPHONY ORCHESTRA.
Conductor, OLIVER RAYMOND.
Vocalist: DOREEN DUCKETT (Contralto).
I. Overture, "Festival" Lortzing
Ballet Air in G from "Rosamunde" Schubert
II. **Songs.**
"Look Down Dear Eyes" Woodford-Finden
"Your England and Mine" Simpson
III. Suite, "L'Arlesienne" Bizet
Scène Religieuse from "Les Erinnyes" Massenet
(Solo Violoncello, J. C. HEYWOOD.)
IV. **Songs.**
"Now Sleeps the Crimson Petal" Quilter (1)
"Music When Soft Voices Die" Maurice Beley (1)
V. Fantasia, "Kamrinakaja" Glinka
Larghetto from Symphony in C Minor Spohr
VI. **Songs.**
"Night, Gentle Shepherd" Grace Torrens
"Lullaby" Cyril Scott (4)
VII. Suite, "Russian Scenes" Beethoven
Overture, "Military" Mendelssohn
The National Anthem.
Announcer: A. H. Goddard.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

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WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 8.10. **CHOIR OF BARRY DOCK**
WESLEYAN CHURCH.
Hymn, "At Even Ere the Sun Was Set" (Jude)
Anthem, "Son of My Soul" (Turner)
Hymn, "Day is dying in the West"
8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.

Chamber Music.

- 9.0. **THE CARDIFF QUINTETTE.**
Pianoforte.... VERA McCOMB THOMAS
First Violin..... W. P. DONOVAN
Second Violin..... EMRYS PRICE
Viola..... H. WILLMORE
Violoncello..... J. C. HEYWOOD
Vocalist, DOROTHY SILK (Soprano).
I. Quintette, Op. 44..... Schumann

II. Songs.

- "Sleep"..... Handel
"Mio Caro Ben"..... Boughton
"Mother Mary"..... Boughton
"Apple Blossoms"..... Kelly
III. String Quartette No. 1, Op. 44, 1st and 2nd Movements..... Mendelssohn
IV. Songs.
"Come, Make My Heart Thy Home"..... Bach
"Jesu, Jewel of My Heart"..... Bach
"My Heart Ever Faithful".....

- 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.

10.15.—Close down.

Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. **Chamber Music Concert.**
HARRY MORTIMER and PATRICK RYAN (Clarinet).

- Duet.....
ANNIE LORD (Contralto).
"Father of Heaven"..... Handel (11)
"Come Unto Me"..... Cowen (11)
ANNIE LORD (Solo Pianoforte).
"Spinning Song" ("The Flying Dutchman")..... Wagner-Liszt
"Prophet Bird"..... Schumann
Concert Study in F Minor..... Liszt
TOM SHERLOCK (Baritone).
"Hear Me, Ye Winds and Waves"..... Handel (1)

- "Two Grenadiers"..... Schumann (1)
"Creation's Hymn"..... Beethoven (1)
Patrick Ryan.

- "Romance"..... HARRY MORTIMER
"Valse Brillante"..... MORTIMER
(The Composer at the Piano.)
Annie Lord (Contralto).
"Angel Land"..... Piniotti
"Abide With Me"..... Liddle (1)
Annie Lord (Solo Pianoforte).
"Berceuse"..... Rubinstein
Scherzo in E Flat Minor..... Chopin
Tom Sherlock.

- "Onaway, Awake, Beloved"..... Cowen
"How Deep the Slumber of the Flood"..... A. L.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

- 8.0. **THE CENTRAL HALL CHOIR.**
Conductor, TOM CASE.
Organist, JOHN DUCKER.

- Anthem, "O Gladness Light"..... Sullivan (11)
Chorus, "Lift Up Your Heads"..... Handel (11)

- 8.10.—SIDNEY O. HONEY: Talk to Young People.

- 8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.

- 9.0.—Song, "The Wilderness"..... Wilson (24)
(FLORENCE JEFFREY.)
Duet (Ladies' Voices), "O Lovely Peace"..... Mendelssohn (11)

- Anthem, "They Shall Mount Up With Wings"..... Simper
"Hark, Hark, My Soul"..... Shelly
Pianoforte Solo, "Capriccio Brillante," Op. 22..... Mendelssohn (11)
(Soloist, JOHN DUCKER.)

- Anthem, "Incline Thine Ear"..... Himmel
"The Lord Reigneth"..... E. A. Clare (11)

- ELIZABETH WOOLLEY (Raconteur), in items from her repertoire.
Chorus, "Hallelujah"..... Handel (11)
Anthem, "Sun of My Soul"..... Turner
Part Song, "Goodnight"..... Traditional

- 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.

- 10.15.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

Old English Music.

- 3.0-4.30. ALFRED M. WALL (Solo Violin).
Sonata in B Flat..... Babel
CLARENCE ELDON (Tenor).
"Bally in Our Alley"..... Carey
"When Laura Smiles"..... Rossiter
A. MILNER (Solo Piano).
Pavane, "The Earle of Salisbury"..... Byrde
Galliard..... Bull
Sonata in D Flat..... Arne
Alfred M. Wall.

- Sonata in G Minor..... Eccles
Clarence Eldon.
"Not Full Twelve Years"..... Ford
"Phyllis Has Such Charming Graces"..... Young
Alfred M. Wall.

- Sonata in D Minor..... Gibbs
A. Milner.
Prelude Suite in C..... Purcell
Ogiva in G..... Arne
Toccata Suite in A..... Purcell
Clarence Eldon.

- "Evening Song"..... Traditional
Alfred M. Wall.
Two Old English Dances..... arr. Moffatt
Sonata in D..... Jones

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.

- 9.0. **THE ANNFIELD PLAIN WESLEYAN CHURCH CHOIR.**

- "The Radiant Morn Hath Passed Away"..... Woodward (11)
"Sun of My Soul"..... Turner
BELLE DAVIDSON (Solo Violin).
"La Serenata d'Arlecchino"..... Geroni
"Aria di Danza"..... Raggiante
Choir.

- "By Babylon's Wave"..... Gounod (2)
Belle Davidson.
"Rondo Brillant"..... Arco
Choir.

- "The Night Now is Falling"..... Hauptmann (11)

- 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.

- 10.15.—Close down.

Announcer: G. K. Parsons.

ABERDEEN.

- 3.0. **THE WIRELESS ORCHESTRA.**
F. GIBSON (Soprano).
3.15. "Hear Ye, Israel" ("Elijah")..... Mendelssohn (11)
"The Psalm of Life"..... Cowen (1)
Orchestra.

- 3.25. "La Source"..... Delibes
JAMES O. CAMERON (Baritone).
3.40. "Sunday"..... Brahms
"Gracious and Kind Art Thou, My Queen"..... Brahms
Orchestra.

- 3.50. "Secnes Napolitaines"..... Muscatti

- 4.5. F. Gibson.
"A Song of Thanksgiving"..... Allisen (1)
"The Lord is My Light"..... Orchestra.
4.15. "Two Hindoo Pictures"..... Lister
James O. Cameron.
4.30. Recit., "I Feel the Deity"..... Handel (11)
Within..... Schubert (1)
Air, "Arr, Arr, Ye Beave"..... Schubert (1)
"Litany"..... Orchestra.

- 4.40. "Cobweb Castle"..... Lehmann
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.

- 9.0. **JULIAN ROSETTI'S TRIO.**
Lento Maestoso..... (Dumky Trio) Dearah
Allegro..... (Dumky Trio) Dearah
Trio in E Flat, Op. 79..... Beethoven
10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.

- 10.15. Julian Rosetti's Trio.
Andante..... (Dumky Trio) Dearah
Vivace non troppo..... (Dumky Trio) Dearah
10.25.—Close down.

Announcer: R. E. Jeffrey.

GLASGOW.

- 3.0. **CLYDEBANK BURGH BAND**
Conductor, J. D. SCOTTS.

- Overture, "Raymond"..... Thomas
Selection, "Tchaikovsky"..... arr. Himmer
3.25. ELLA GARDNER (Soprano).
"Ave Maria"..... Mascagni
"Jewel Song" ("Faust")..... Gounod
3.35. Clydebank Burgh Band.
Carnet Solo, "Il Bacio"..... Ardit (1)
(Soloist, J. D. Scotts.)

- Two Pieces.....
"Humoresque"..... Dearah
"Paganini's Chorus"..... Wagner
3.50. "O Lovely Night"..... London Herald (6)
"Villanella"..... Del Aquino
"Wake Up"..... Phillips
4.0. Clydebank Burgh Band.
Fantasia, "Scourer of Bishop"..... Godfrey
Ella Gardner.

- 4.12. "Ma Gerty-Headed Babby"..... Outrom
"Spring" Awakening..... Sanderson (1)
4.23. Clydebank Burgh Band.
Trombone Solo, "Trumpeter"..... Dis (19)
(Soloist, Mr. Scotts.)
Tone Poem, "Lila Divine"..... Jenkins
March, "Entry of the Gladiators"..... Fucik
5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 8.30.—The Rev. H. E. FOSDICK, Anthem and Hymns. S.B. from London.

- 9.0. **THE WIRELESS QUARTETTE.**
Overture, "In the Italian Style"..... Schubert
Suite, "Rustic Revels"..... P. Fletcher
9.15. MUSUME WATANABE,
the famous Japanese Actress.
Some Sleep Fables.
The Crescent Moon Poems by Rabindranath Tagore.

- (a) "A Mother Speaks."
(b) "A Father Speaks."
(c) "A Child Speaks."
(d) "Grandmother Speaks."
(e) "A Boy Speaks."
(f) "A Man Speaks."

- The Story of the Prodigal Son.
The Wireless Quartette.
"A Fantasy on the Works of Mendelssohn"..... arr. Petras
Entr'acte, "Russian Cradle Song"..... Krain
10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.

- 10.15. The Wireless Quartette.
Selection, "Un Ballo in Maschera"..... Verdi
Entr'acte, "Call of the Angelus"..... Walton
10.30.—Close down.

Announcer: Herbert A. Carruthers.

- A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 52.

WIRELESS PROGRAMME—MONDAY (May 19th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 3.30-4.30.—Time Signal from Greenwich. Concert: "An Arab Wedding," by Kitty Lofting. Organ and Orchestral Music relayed from The Pavilion, Shepherd's Bush. "Rooms One Makes Friends With," by Yvonne Cloud.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: *Saba Story*—"The Silver Bell," by E. W. Lewis. "Treasure Island," Chap. 14, Part I, by Robert Louis Stevenson.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 7.15.—"BARNEY HODGER," of the Society of Somerset Folk, on the "Zammerzet Volk."
- 7.30.—WILLIE ROUSE WITH PIERROT AND PIERRETTE.
- 8.0.—"From My Window," by Phyllis.
- 8.5.—Hours With Living British Composers. **ROGER QUILTER.**
SOPHIE ROWLANDS (Soprano).
NORMAN NOTLEY (Baritone).
WINIFRED SMALL (Violin).
RAYMOND JEREMY (Viola).
DEATRICE EVELINE (Violoncello).
(The Composer at the Piano.)
Soprano Songs.
"Fair House of Joy" (1).
"Weep You No More" (1).
"O Mistress Mine" (1).
"Song of the Blackbird" (1).
Baritone Songs.
"Blow, Blow, Thou Winter Wind" (1).
"Come Away, Death" (1).
"It Was a Lover and His Lass" (1).
"Over the Land is April" (4).
Four Pieces, arranged for Violin, Viola, Violoncello and Piano, from "Where the Rainbow Ends."
(a) "Roses and"; (b) "Will o' the Wisp";
(c) "Moonlight on the Lake"; (d) "Fairy Frolic" (4).
Soprano Songs.
"To Daisies" (1).
"Foreign Children."
"Spring is at the Door" (4).
"Love's Philosophy" (1).
Baritone Songs.
"Dream Valley."
"Under the Greenwood Tree" (1).
"The Fuchsia Tree."
"Over the Mountains" (Old English Song) *arr. Roger Quilter*
Three Pieces for Violin, Viola, Violoncello and Piano.
(a) English Dance, (1).
Two Old Tunes *arr. Roger Quilter*
(b) "Drink To Me Only With Thine Eyes."
(c) "Three Poor Mariners."
9.10.—Sir WILLIAM HENRY BRAGG, K.C.B., D.Sc., F.R.S., Director of the Royal Institution, on "The Nature of Liquids." *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 9.45.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Conductor: Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.S., "Topical Horticultural Hints."

- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens' Corner: Uncle Pip on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.

Popular Programmes.

- 7.15.—THE STATION ORCHESTRA.
Overture, "The Arcadians"
Monckton and Talbot
Selection of Gay D'Hardelet's Popular Songs *arr. Hogg*
Waltz, "Bal Masque" *Fletcher*
Selection from "The Arcadians"
Monckton and Talbot
FRED J. CHEATLE (Entertainer).
Song, "The Ladies' Penny Paper" *Harris*
Monologue, "Oh, Memory" (13)
Song, "That's What Makes Oi Lari" *Leigh (7)*

- 8.15-8.45.—Interval.
- 8.45.—Orchestra.
Waltz, "Mon Réve" *Waldteufel*
Morceau, "Evening Song" *Easthope-Martin*
Suite, "Three African Dances" *Rug*
9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—F. W. KUPHAL, P.A.S.L., on "Town Planning."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "GBM" Trio: Reginald S. Mount (Violinist), Thomas B. Bingham (Cellist), Arthur Marston (Pianist), Herbert Smith (Baritone).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholar's Half Hour: H. J. A. Kerr, R.Sc., on "Imperial Taxation of To-day."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- 7.10.—H. F. JOHNSON, Captain of Meyrick and Queen's Park Golf Club: "Chat About Golf."
- 7.25.—Local News.
- 7.30-8.0.—Interval.

Bournemouth Municipal Orchestra.

- Relayed from the Winter Gardens.
Musical Director, Sir DAN GODFREY.
- 8.0.—REGINALD RENISON (age 15 years) (Solo Pianoforte).
"Scherzo," Op. 39
"Valse," Op. 68, No. 1 *Chopin*
"Prelude," No. 7
8.15.—Orchestra.
March, "Entry of the Boyards" *Haberman*
Overture, "Mignon" *Thomas*
"Traumerei" (for Strings) *Schumann*
- 8.35.—EDGAR DYSON (Baritone).
"The Toreador's Song" ("Carmen") *Bizet*
"O Pure and Tender Star of Eve" *Wagner (1)*
- 8.45.—Orchestra.
Extracts from Symphony in C Minor *Beethoven*

- 9.5.—Reginald Renison.
Mazurkas Nos. 48, 14 and 11 *Chopin*
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Edgar Dyson.
"To the Forest" *Tchaikovsky (1)*
"The Night Watch" *Piselli (1)*
"Drop Not, Young Lover" *Handel (1)*
- 9.55.—Orchestra.
Suite de Ballet Coppelia *Delibes*
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
- 5.30.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15.—"How to Think," by a Psychologist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15.—Lt. Col. WEAVER PRICE, M.C., Brecon, on "Bees."

Feature Programmes.

ART SONGS and CHAMBER MUSIC.

- Vocalist .. NORMAN ALLIN (Baritone)
Solo Violin DAISY KENNEDY
Solo Pianoforte .. DESIREE MACEWAN
Recital WILFRID GIBSON
- 7.30.—Pianoforte Solo.
Three Valses, Op. 64 *Chopin*
- 7.40.—Songs:
"The Shadow"
"The Organ Man"
"My Secret" *Schubert (4)*
"Death and the Maiden"
7.55.—Violin Solo:
"Larghetto"
"La Chasse"
(18th Century)
"Minuetto"
"Prelude and Allegro"
8.10.—Wilfrid Gibson will read a Selection from his own Poems.
- 8.30.—Pianoforte Solo.
"Sonatina" *Maurice Ravel*
(a) Moderato; (b) Mouvement de Menuet; (c) Andante.
- 8.40.—Violin Solo:
"Waltz" *Brahms, arr. Hochstein*
"Gavotte and Minuet" *Tor Adlin*
"Mélodie Tzigane" *Eisloff*
"Pievna Nota" (Hungarian Fantasia) *Hubyay*
- 8.55.—Songs:
"The Midnight Review" *Glinka*
"Sleep and Black Shadows" *Stravinsky*
"The Song of the Volga Boatmen" *Koenenman*
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Mr. E. W. ALISOPP, Canary Expert and Judge, on "Cage Birds."
- 10.0.—Pianoforte Solo:
"Miniature Suite" *York Bowen*
(a) Humoresque; (b) Nocturne; (c) Scherzo.
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: W. N. Sattin.

MANCHESTER.

- 3.30-4.30.—Concert by the "ZZY" Quartette.
- 5.0.—WOMEN'S HOUR.
- 5.15.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15-7.45.—Interval.
- 7.45.—THE WIRELESS ORCHESTRA.
March, "With Sword and Lance," *Starke*
Waltz, "The Lilac Duet," *Cuvillier (5)*
Overture, "Marinella" *Fucik*
FLORENCE GAUNT (Contralto).
Songs of the Hebrides, *Kennedy Fraser (1)*
(a) "A Fairy's Love Song"; (b) "Erlkay Love Lilt"; (c) "Kishmool's Galley."
HAROLD BROWN (Baritone).
"Myself When Young" *Liza Lehmann*
"Life and Death" *Coleridge-Taylor*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 321.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- Orchestra.
Selection, "H Trovatore" .. Verdi-Toscani
8.45.—GEORGE JENNISON, F.Z.S., M.A.
(Oxon), on "Tiger and the Peacock."
Florence Gaunt.
"Still as the Night" Holm
Harold Brown.
"My Captain" Cyril Scott (4)
9.10.—Sir WILLIAM H. BRAGG, S.B. from
London.
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
9.45.—THE SAVOY BANDS, S.B. from Lon-
don.
11.0.—Close down.

Announcer: V. H. Goldsmith.

NEWCASTLE.

- 3.45.—An Hour of Chamber Music: Hermann
McLeod's Quintette.
4.45.—WOMEN'S HALF-HOUR: Weekly
News Letter. Miss Buchanan on "The
Lure of Italy."
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A.,
on "The Mount Everest Expedition."
6.45.—Farmers' Corner.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
7.15-7.35.—Interval.
7.35.—THE MOONSTONES CONCERT
PARTY.

- JOHN HUNTINGTON (Baritone).
WILLIAM A. CROSSE (Solo Clarinet).
The Moonstones.
Introduction, "Of We Go" .. Richards
EDITH SKINNER (Soprano).
"Heart's Delight" Clarke
The Company.
"Topical Toasts."
VIOLET STEVENS (Comedienne).
Topical Impressions, "Bobbies" .. Richards
The Company.
"Moon Talk" Richards
JACK RICKARDS (Comedian).
Comedy Concoction, "Odds and Ends" ..
Richards

- Edith Skinner.
"One Morning Very Early" .. Sanderson (1)
Jack Richards and Violet Stevens.
"The Scandalmongers" Richards
The Company.
"Pyjamas" Richards
John Huntington.
"Even Bravest Heart" ("Faust") Gounod
"If Love's Condemned" German
William A. Crosse.
"La Traviata" Verdi-Crosse
John Huntington.
"Ever So Far Away" Braun
"Light o' Stars" Sawyer

- 9.0-9.10.—Interval.
9.10.—Sir WILLIAM H. BRAGG, S.B. from
London.
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
9.45.—THE SAVOY BANDS, S.B. from Lon-
don.
11.0.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

- 2.30-4.30.—Dance Afternoon by the Wireless
Quartette and Lena Dunn (Contralto).
5.0.—WOMEN'S HALF-HOUR: A Local Ex-
pert on "The Romance of Our Cups and
Saucers."
5.30.—CHILDREN'S HALF-HOUR.
6.5.—Weather Forecast for Farmers.
6.30.—Old Guides' Bulletin.
Boy Scouts' Bulletin: Cubmaster Miss M.
Cooper on "Cubs' Outdoor Activities."
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

Popular Night.

- 7.15.—THE WIRELESS ORCHESTRA.
Selection, "A Little Dutch Girl" .. Kellman

- 2.30.—GLADYS PALMER (Contralto).
"Angels Guard Thee" Goddard
"Dream-a-Day Jil" ("Tom Jones") ..
German
"Thou Art Risen, My Beloved" ..
Calderidge-Taylor (1)

- 7.40.—Orchestra.
Selection, "A Princess of Kensington" ..
German

- 7.55.—ARTHUR MELROSE (Entertainer).
"Keep a-Whistling" Allerton (6)
"The Whistling Major" ..

- 8.5.—Orchestra.
Selection, "The Balkan Princess" .. Rubens
Gladys Palmer.

- 8.20.—"Crescent Moon" Sanderson (1)
"Harbour Night Song" ..
"When All Was Young" ("Faust") Gounod

- 8.30.—Orchestra.
Selection, "The Little Michus" .. Messenger
Arthur Melrose.

- 8.40.—"Whistling Rufus" ..
"The Whistling Waiter" ..
Orchestra.

- 8.50.—Ménestrel Elgar (15)
9.0.—The Station Director: Special Announce-
ments (if any).

- 9.10.—Sir WILLIAM H. BRAGG, S.B. from
London.
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.

- Local News.
9.45.—Orchestra.
Selection, "Oberon" Weber-Toscani
Arthur Melrose.

- 10.0.—"The Whistling Maniac" ..
"The Whistling Nig" McDermott (7)
Gladys Palmer.

- 10.10.—"Soft-Footed Snow" Sigurd Lie
"Habanera" ("Carmen") Bizet
Orchestra.

- 10.20.—Selection, "Rattling Butler" .. Brahm
10.30.—THE SAVOY BANDS, S.B. from
London.

- 11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon by the Wireless
Quartette and Roy Williamson (Tenor).
4.45.—TOPICS FOR WOMEN.
5.15.—THE CHILDREN'S CORNER.

- 6.0.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

- 7.15.—Prof. LINDSAY, M.A., of Glasgow
University, on "Philosophy."
"Music, when soft voices die,
Vibrates in the memory."
Shelley.

Popular Night.

- 7.35.—THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.

- Overture, "Eurydice" Weber
7.45.—VIVIAN WORTH and GRACE IVEL
(Two Singers and One Piano).
"Broadway Blues" (16)
"Minnetonka" (10)
"Honey" ..
"Runnin' Wild" (5)

- 7.57.—Orchestra.
Entr'acte, "La Colombe" Gounod
8.5.—JAMES ANDERSON (Baritone).
"Mountain Lovers" Squire (1)
"Green Isle of Erin" Roedel

- 8.15.—Capt. R. W. CAMPBELL on "A Cruise
to the South Sea Islands."
8.30.—Vivian Worth and Grace Ivel.
"My Sweetie Went Away" (5)
"Marchote" ..
"Kicky Koo" (3)
"Last Night on the Back Porch."

- 8.42.—Orchestra.
Entr'acte, "Capriccio Italien" .. Tchaikovsky
James Anderson.

- 8.50.—"Friend o' Mine" Sanderson (1)
"Lighterman Tom" Squire
Orchestra.

- 9.0.—Musical Comedy Selection, "The Lady of
the Rose" Gilbert
9.10.—Sir WILLIAM H. BRAGG, S.B. from
London.

- 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

- 9.45.—THE SAVOY BANDS, S.B. from
London.
11.0.—Close down.
Announcer: Herbert A. Carruthers.

- A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 221.

EVENTS OF THE WEEK.

SUNDAY, MAY 18th.

- LONDON, 9.0.—The Band of H.M.
Grenadier Guards.
BIRMINGHAM, 9.0.—Symphony Concert.
CARDIFF, 9.0.—Chamber Music by the
Cardiff Quintette.
MANCHESTER, 3.0.—Chamber Music
Concert.
NEWCASTLE, 3.0.—Programme of Old
English Music.
BOURNEMOUTH, 9.0.—Bach Night.
GLASGOW, 9.15.—Recital by Muzume
Watanabe, the Famous Japanese
Actress.

MONDAY, MAY 19th.

- LONDON, 8.5.—Roger Quilter Pro-
gramme.
BOURNEMOUTH, 8.0.—Concert by the
Bournemouth Municipal Orchestra.
TUESDAY, MAY 20th.
LONDON, 9.30.—Sir Arthur Conan Doyle
on "Psychic Development." S.B. to all
Stations.
BIRMINGHAM, 7.50.—The Midland
Festival Competition, relayed from the
Town Hall.
NEWCASTLE, 7.30.—Tchaikovsky
Evening.
BOURNEMOUTH, 8.0.—Characteristic
Music by British Composers.

WEDNESDAY, MAY 21st.

- LONDON, 7.30.—Comic Opera, "Paul
Jones" (Planquette).

- BIRMINGHAM, 7.30.—Mozart Evening.
ABERDEEN, 7.30.—Second Scottish
Community Singing Concert, relayed
from the Music Hall.

THURSDAY, MAY 22nd.

- LONDON, 7.30.—Wagner Programme.
CARDIFF, 7.30.—Opening Ceremony at
New Studio.
NEWCASTLE, 7.55.—Viola and Pianos
Recital by Daisy Kennedy and
Maurice Cole.
BOURNEMOUTH, 8.0.—Band of the
Royal Tank Corps.

FRIDAY, MAY 23rd.

- LONDON, 9.15.—Speeches by H.R.H.
the Duke of York and Mr. J. H.
Thomas at the Royal Colonial Institute,
Empire Day Banquet. S.B. to all
Stations.
LONDON, 10.0.—"Ariadne," Act II.
(Straw), relayed from the Royal
Opera House, Covent Garden. S.B. to
all Stations.
BOURNEMOUTH, 7.30.—Brahms Night.
ABERDEEN, 7.45.—"An Evening in the
Grieve's House."

SATURDAY, MAY 24th.

- Empire Day.
LONDON, 7.30.—"A Commonwealth of
Nations," composed and directed by
A. Corbett-Smith. S.B. to all Stations.

WIRELESS PROGRAMME—TUESDAY (May 20th).

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Harnish Maxworthy (Baritone).
 4.0-4.30.—Concert. Time Signal from Greenwich. Debate—"Can Women Ever be Free?" by Marjorie Bowen and Edith Shackleton. Olga Mills (Soprano).
 4.30-5.30.—Interval.
 5.30.—Children's Letters.
 5.45.—CHILDREN'S STORIES: Songs by Edward Nichol (Tenor). "Five Little Fishers," Chap. II, Part I, by Madeline Hunt. "The Romance of Rice."
 6.15.—An Appeal by the Rev. W. Burton, D.D., on behalf of "The National Sailors' Society," of which he is Founder and General Secretary.
 6.30-7.0.—Interval.
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
 FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations, except Aberdeen.*
 Local News.

Miscellaneous Programme.

THE ANGLO HAWAIIAN PLAYERS. "THE ROOSTERS" CONCERT PARTY.

Captain FRANCIS D. GRIERSON

- 7.30.—Hawaiian Melodies:
 "Kamohamoha March"
 "Kilina Waila."
 "Oau March."
 "Sweet Brown Maid of Kiamuki."
 7.45.—Captain Grierson on "Bus Hoiting."
 7.50.—"The Roosters" Entertainment.
 Speak the First.
 8.20.—Hawaiian Melodies.
 "Wild Flower Waila."
 "Hula Melody."
 "Puna March."
 "Lahua Waila."
 8.35.—Captain Grierson continues his Adventures in
 "The Island of Souda."
 8.45.—The Roosters in
 Speak the Second.
 9.15.—Hawaiian Melodies.
 "Pua Carnation."
 "Hawaiian Echoes."
 "Kentucky Barbecue, and Finale."
 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
 Sir ARTHUR CONAN DOYLE, M.A., LL.D., on "Psychic Development."
S.B. to all Stations.
 Local News.
 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.0.—Close down.
 Announcer: B. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, Conducted by Frank Cantell.
 5.0.—WOMEN'S CORNER: Elsie Wilson (Soprano).
 5.30.—Agricultural Weather Forecast.
 KIDDES' CORNER.
 6.30.—"Teens" Corner.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30.—ARREBUT PAERKS will say a few words.

Ninth Outside Broadcast Programme.

- 7.50.—THE MIDLAND FESTIVAL COMPETITION.
 Relayed from the Town Hall.
 This will include the singing of:
 "Lochinvar" by the massed Children's Choirs.
 The Lord Mayor's Speech, and Various Competition Items.
 9.0.—DAISY KENNEDY (Solo Violin).
 "Chanson et Pavane"
 Couperin, arr. Kreisler
 "Minuetto" Melandri
 "Larghetto" Nordini
 "La Chasse" Cartier, arr. Kreisler
 "Prelude and Allegro"
 Prosser, arr. Kreisler
 "Mélodie Tarente" Kaskoff
 "Gavotte and Minuetto" For Aulis
 "Orientale" Cesar Cui
 "Pleuva Neta" (Hungarian Fantasy) Hubay
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*
 Local News.
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ernest Bishop (Solo Concertina). Ethel Rowland (Solo Pianoforte).
 THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LEFF.)
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half Hour: Maxwell Arnfield on "Art and Education."
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 Characteristic Music by British Composers.
 8.0.—THE WIRELESS ORCHESTRA.
 Conductor, THOMAS CONWAY BROWN.
 "Woodland Pictures" Fletcher
 (a) "In the Hayfield"; (b) "In an Old-World Garden"; (c) "At the Banquet."
 9.10.—GERALD KAYE (Tenor).
 "Passing By" Parcell (1858-1885)
 "Sigh No More, Ladies"
 Stevens (1752-1837) (1)
 "Then You'll Remember Me"
 Balfe (1802-1870) (1)
 9.20.—Orchestra.
 "Russian Swans" Granville Hancock
 (a) "At the Fair"; (b) Mazurka; (c) Polka; (d) Valz; (e) Cossack Dance.
 9.35.—WILLIAM EARLE (Solo Bassoon).
 "Lucy Long" F. Godfrey
 (With Orchestral Accompaniment.)
 9.45.—Orchestra.
 "Three Irish Pictures" Ansell
 9.50.—Gerald Kays.
 "Love's Quarrel" Cyril Scott (4)
 "Diaphenia" W. D. Browne
 "The Jealous Lover" Quilter (1)
 10.10.—THOMAS O'BRIAN (Solo Clarinet).
 "Miranda" Hargill
 (With Orchestral Accompaniment.)
 10.20.—Orchestra.
 "Holiday Sketches" Foulds
 (a) "Festival in Nuremberg"; (b) "Romany from Bohemia"; (c) "Evening in the Odenwald"; (d) "Bells of Coblenz."
 10.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*
 Local News.

- 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkmann and his Orchestra, relayed from the Capitol Cinema.
 5.0.—"SWAS" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
 6.30.—THE HOUR OF THE "KIDDIE-WINKS."
 6.15-6.30.—"How to Write" by an Author.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.
 The Bristol Pageant.
 7.30.—The LORD MAYOR OF BRISTOL will give a short story of the episodes of the Bristol Pageant to be produced at the British Empire Exhibition at Wembley. Incidental Music taken from the Pageant by THE STATION ORCHESTRA.
 Songs by THE CARDIFF MUSICAL SOCIETY'S SMALL CHOIR.
 The episodes are:
 Confirmation of Magna Charta by Henry III.—1216.
 Entertainments of Edward IV. by William Canning—1461.
 John Cabot's Return from the Discovery of North America—1497.
 Visit of Queen Elizabeth—1574.
 Bristol Ventures—1620-1711.
 Defence of Frome Gate—1643.
 Burke Election—1774.

- 8.30.—THE MOONSTONES CONCERT PARTY.
 I.—Introduction, "Oh We Go!"
 (The Company)
 Ballads.
 II.—"Love the Pedlar" Edward German (1)
 "Goodnight, Mr. Moon" Sparrow (13)
 (EDITH SKINNER.)
 III.—A Little Nonsense from ERNEST SEWELL and JACK RICKARDS.
 IV.—Light Comedy Songs:
 "Pea-sants, Peppercorn Candy" Reghor (23)
 "Bobbies" Jack Rickards
 (VIOLET STEVENS.)
 V.—A Romance, "Arabella"
 Wallis Arthur (7)
 (The Company.)
 Ballads.
 VI.—"Here in the Quiet Hills" Carver
 "Heart's Delight" Emilie Clarke
 (Edith Skinner.)
 VII.—The Scandal-mongers in "More Scandal" Jack Rickards
 Jack Rickards and Violet Stevens.
 VIII.—A Musical Argument.
 (The Company.)
 At the Piano, EVELYN BALY.
 9.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Sir ARTHUR CONAN DOYLE. *S.B. from London.*
 Local News.
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—J. Tinsley on "The Oboe," illustrated by Olaf Soli.
 5.0.—WOMEN'S HOUR: Mrs. McCormick on "Children from the Mother's Point of View."

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WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

5. Farmen's Weather Forecast
6.40. NEWS and WEATHER FORECAST
7.0. NEWS and WEATHER FORECAST
S.B. from London
Local News
7.30-7.45.—Interval
7.45. TOM H. MORRISON (Solo Violin)
"Tambourin Chinois" Raff
NELLIE KEIGHLEY (Soprano)
"O Love, from Thy Power" ("Hanson and
Songs My Mother Taught Me" Drorak
GRACE BYELL and VIVIAN WOLFE
Duetts)
"Broadway Blues"
"Honey"
"Helen Huntingdon"
"Arab Love Song"
"If Love's Content"
Tom H. Morrison.
"Mazurka"
"Variations"
"No. 10. Koughley."
"Mazurka"
8.45. F. A. COWARD, M.Sc., on "Bird Song"
9.0. "Once I was and Vivian Worth
"My Sweetie Went Away"
"Kinky Koo"
"Last Night on the Back Porch"
"From Bravest Hearts"
"Light o' Stars"
8.45. NEWS and WEATHER FORECAST
S.B. from London
Sir ARTHUR CONAN DOYLE, S.B.
Local News.
10.0. THE SAVOY BANDS, S.B. from
11.0. Close down.
Announcer: Victor Singhe.

NEWCASTLE.

- 7.15. Concert: Elsie Golightly and Tom
Golightly—Duets and Soli.
8.15.—FARMEN'S CORNER
6.40.—Scholar's Half Hour: Chas. Wain—
"Mature on Old Wals." Part 4.
7.0.—NEWS and WEATHER FORECAST
S.B. from London
FRENCH TALK, S.B. from London
Local News
Tchaikovsky Evening.
7.30.—JOHN WYATT on Tchaikovsky
Conductor, WILLIAM A. CROSSER
OLIVE TOMLINSON, Solo Piano
WILLIAM HENDRY, Harp
"Chant Elegique"
Concerto for Piano and Orchestra
A Legend
Ah, Weep No More"
Suite, "Chase Noisette," Part I.
A Pleading"
None But An Aching Heart.

- Orchestra
Overture, "1812"
9.30.—NEWS and WEATHER FORECAST
S.B. from London
Sir ARTHUR CONAN DOYLE, S.B.
from London
Local News
10.0. THE SAVOY BANDS, S.B. from
London
11.0. Close down
Announcer: W. M. Shown.

ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless
4.30.—Marie Stuart—Song Recital.
5.0.—WOMAN'S HOUR
5.30.—SCOTTISH CORNER FOR YOUNG
AND OLD KIDDIES: Party from
Buckburn—A Strong Band (Junior
6.5.—Weather Forecast for Farmers, Wm.
Brown, B.Sc. M.B.C.S. on "Diseases of
Animals in Health and Disease" (No. 6
of Series). Agricultural Notes.
6.40.—James D. Cook on "Lawn Tennis for
Beginners" (Lawn Tennis Series No. 2)
7.0. NEWS and WEATHER FORECAST
S.B. from London
Local News

Classical Night.

- 7.15. THE WIRELESS ORCHESTRA
Overture, "Leonora," No. 2... Beethoven
7.30. ELSIE SLEIGH, Soprano
Elizabethan Songs arranged by Frederick
Keel (1).
Come Again Dowland—1607
"Flow Not So Fast" Dowland—1603
"Peaceful Western Wind" Campion—16
"Sweet was the Song" 1629
7.40. Orchestra
1st Movement, Violin Concerto Mendelssohn
(Violinist, WILLIAM DENNETT
7.50. Delia on Tarnier Marriage of
Or. Halliday and Tyne Handel (1).

CHAPPELL WEBER BROADWOOD

pianos are in use at the
various stations of the
B.B.C.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be
addressed to "The Radio Times," 8-11,
Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be
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and the technical problems relating to their
transmission.

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with cord down the back to hold a copy of the
publication. A pencil is indispensable to the
listener during the course of the programme, and
this is included conveniently in a slot at the side.
Listeners should order this to-day from any
Newsagent. It is published at 2s. 6d., or send 4d.
extra to cover postage for a case from the
Publisher, 8-11, Southampton Street, Strand,
London, W.C.2.

- 8.5. Musical Declaration by
JOYCE TRIMAYNE
"Manfred" (Words by Lord Byron)
(Full Orchestral Accompaniment.)
Liebeslied"
Liebeslied"
8.40. "Orpheus With His Lute"
"The Fields Are Full"
"Morning Hymn"
Symphonic Poem, "Dance Macabre"
9.0.—J. W. CAMERON, M.A., on "Fishing"
(Crick & Sons, No. 4)
9.15.—Station Director Special Announce-
ments (if any).
9.20-9.30.—Interval
9.30. NEWS and WEATHER FORECAST
S.B. from London
Sir ARTHUR CONAN DOYLE, S.B.
from London
Local News.
10.0. THE SAVOY BANDS, S.B. from
London.
11.0.—Close down.
Announcer: A. M. Slattie.

GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments"
relayed from La Scala Picture House.
3.30-4.30.—The Wireless Quartette and Robert
Watson (Baritone)
4.45.—TOPICS FOR WOMEN
6.15.—THE CHILDREN'S CORNER: Our
Weekly Forty-five Minutes with the
Tiny Tots
8.0. Weather Forecast for Farmers.
7.0. NEWS and WEATHER FORECAST
S.B. from London
FRENCH TALK, S.B. from London.
Local News.
7.30.—The Rev. EDWARD B. KIRK on
"Aspenomy".
Literature and Music.
"I would delight my private hours, with
music or with poem" (Milton).
7.40. THE STATION ORCHESTRA
HERBERT A. CARRUTHERS.
Overture, "Don Giovanni" Mozart
GLADYS PALMER (Contralto).
Big Lady Moon C. Taylor (1)
Scott. As a M. H.
8.0. "THE OLD CURIOSITY SHOP"
(Dickens)
Story to be told by
F. CIVIL STEPHENS, B.A.
Two Dramatic Company
Scene 1: "A Game of Crispage."
Characters: The Marchioness, Dick
Swireler
Scene 2: "The Marchioness as a Minister-
ing Angel."
Character: The Marchioness.

- 8.40. Suite, "The Merchant of Venice". Ross
8.50. Gladys Palmer.
"The Fortune Hunter" W. J. (1)
"Hawthorn" My Brakes (5)
9.0. S. FAY CHIE, M.A., LL.D., on
9.1-9.30.—Interval
9.30. NEWS and WEATHER FORECAST.
S.B. from London
Sir ARTHUR CONAN DOYLE, S.B.
from London
Local News.
10.0.—THE SAVOY BANDS, S.B. from
London.
11.0.—Close down.
Announcer: Mungo M. Dewar

A number against a musical item indicates the name
of the publisher. A key list of publishers will be found on
page 32.

A summary against a musician also indicates the source of the publisher. A key list of publishers will be found on page 221.

WIRELESS PROGRAMME—THURSDAY (May 22nd.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

10.20. Time Signal from Big Ben. The Week's Concert of New Gramophone Records.

10.40. Time Signal from Greenwich. Concert "The Letters of O Togo," by C. Roman James. Violet Turner (Contralto). "Selling as a Career for Women," by Wallace Attwood.

10.50. Interval.

11.00. CHILDREN'S STORIES. "Five Little Pipers," Chap. II. Part 2, by Madeline Hunt. Musical Talk by Auntie Hilda and Uncle Bumpy Dumpty: "Indiana L. G. M. of the Daily Mail on 'Fish in Armour'."

6.15.7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST S.B. to all stations.

Talk by the Radio Society of Great Britain. S.B. to all stations.

Local News. Mr. ELLERTON KIDNER, M.I. Mech. E., on "Break up 1 p.m. Saturday."

7.30. Wagner Programme.

THE AUGMENTED WIRELESS ORCHESTRA
conducted by
PERCY PITT
BEATRICE MIRANDA (Soprano)
JOHN LINDLEY (Tenor)
BESSIE RAWLINS (Solo Violon).
The Orchestra.

Overture, "Rienzi."

Prelude Act I. Lohengrin.
Soprano (with orchestra).
Elsa's Dream. Lohengrin.

Prelude Act III. Lohengrin.
Vocal Solo with orchestra.
Dresden. A Study for Tristan and Isolde.

Vocal Solo with orchestra.
Siegfried's Journey. The Ring. "The Light of the Torch."

and with orchestra.
Prelude. Ring.
Soprano with orchestra.

Elsa's Dream. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

The Ring. Lohengrin.
Vocal Solo with orchestra.
Prelude Song "The Mastersingers."

Tenor with orchestra.
The Spring Song "The Valkyrie."
The Orchestra.

WIRELESS HOME.

SYDNEY RUSSELL

presents

A VOCAL CONCERT

Assisted by

FLORENCE GAUNT,

EMILY BROUGHTON,

and others.

1. "Life and Death" — Coleridge Taylor

2. "Carmen" — Bizet

3. "All with Passion's Fever Tangle" — Mozart

4. "El Torado" — Wotchev

5. "Say, Ye Who Borrow" — Figaro

6. "Serenade" — Pagliacci

7. "My Hero" — The Chocolate Soldier

8. "Clothes Make the Man" — Lawrence Perry

9. "Three Songs" — Herbert Oliver

10. "She is an Innocent" — Lacombe

11. Sextette from "Lola" — Donizetti

8.15-8.45. Interval.

8.45. GRACE IVELL AND VIVIAN WORTH

in up-to-date Ragtime.

"Broadway Blues" (15)

"Honey" (6)

"Rumour Wild" (7)

9.0. PERCY OWENS (Entertainer)

Interpretations

Interpretations

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BAND OF THE ROYAL TANK

(by permission of Col. Commandant T. C. Mott, D.S.O.)

Conductor W. J. GIBSON

Grand March in F, "The Spirit of Pageantry" — Fletcher (1)

Overture, "Plymouth Hoe" — Ansell

8.20. JOHN HUNTINGTON (Baritone)

Even Bravest Hearts "Faust" —

If Love's Content "Tom Jones" —

8.30. RONALD GOURLEY (Entertainer)

Mosses and Humour.

8.40. Band

Folk Song Suite — Vaughan Williams (1)

(a) "Seventeen come Sunday"; (b) "My Bonny Boy"; (c) Folk Songs from Somerset.

Waltz, "Toot Paris" — Waldteufel

9.0. John Huntington

"Song of the Road" — Geoffrey Stanton

A woman, Oh Woman — Lyell Phillips

9.10. Band

Ballad Memories — arr. Baynes (1)

9.20. Ronald Gourley

Mosses and Humour

9.30. NEWS and WEATHER FORECAST

S.B. from London.

Local News.

9.45. Band

Three Dances from "The Rebel Maid"

(a) Jig; (b) Gracelut Dance; (c) Valse Triste — Sibelius

Gavotte from "Mignon" — Thomas (1)

10.0. John Huntington

The Tramp — Yvonne Sawyer

The Dew upon the Lily — German

10.5. Ronald Gourley

Mosses and Humour

10.10. Band

Intermezzo, "Forget Me Not" — Richards (1)

March, "Imperial Britain" — Chandler (1)

10.20. THE SAVOY BANDS S.B. from London

12.0.—Close down.

Announcer — John H. Raymond

3.0-4.0. Fakman and his Orchestra relayed from The Capitol Club

7.0. NEWS and WEATHER FORECAST S.B. from London

Radio Society Talk. S.B. from London.

Local News.

7.20.—Interval

Opening Ceremony at New Studio.

Mr. J. C. W. REITH, Managing Director of the B.B.C.

MR. LORD MAYOR OF CARDIFF

MR. J. H. THOMAS, Mayor of Cardiff

(Permanent Secretary of the Welsh Department, Board of Education)

Capt. P. P. ECKERSLEY, Chief Engineer of the R.R.C.

THE BAND OF H.M. ROYAL AIR FORCE

(By kind permission of the Air Council)

Conductor, Flight Lieut. J. H. AMES

Vocalist, ARTHUR DENMOND (Soprano)

Entertainer JOHN HENRY

8.0.—Overture, "Marsello" — Ansell (1)

Folk Song Suite — Vaughan Williams (1)

1. March, "Seventeen come Sunday"

2. Intermezzo, "My Bonny Boy"

3. March, "Folk Song from Somerset"

8.20. Songs.

"Dreams" — Wagner

"Kondry's Song" — "Parsifal" — Wagner

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 111.

WIRELESS PROGRAMME—FRIDAY (May 23rd)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 1.0-1.0.—Time Signal from Big Ben. Concert The Wireless Trio and Percival Driver (Baritone).
 4.0-4.30.—Time Signal from Greenwich. Concert "Royal Winchester," by Desmond Hackett, Florence Walter (Soprano).
 "Lost Trinkets at Hotels or Lodgings," by "The Barrister-at-Law."
 4.30-5.30.—Interval.
 6.0.—Children's Letters.
 6.45.—CHILDREN'S STORIES: "Darby and Joan," Play by Rose Kylanman from "The Merry-go-Round," performed by Joan Coker, Betty Coker and Nadia Taylor. "Treasure Island," Chap. 14, Part II, by Robert Louis Stevens.
 "A Trip round the World—Hondkuk."
 6.15-7.0.—Interval.

- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST S.B. to all Stations.

G. A. ATKINSON (the B.B.C. Film Critic) Seen on the Screen." S.B. to all Stations.
 Local News.

- 7.30.—Popular "Request" Programme.

BRYN GWYN (Baritone).

JOHN HENRY

THE WIRELESS ORCHESTRA.

Petite Suite de Concert... Coleridge-Taylor Songs.

"The Yeomen of England" (1). Edward "Glorious Devon" (1). German John Henry on "Housework."

Orchestra.
 Selection. Last Time Schubert's "Lullaby" "Salut d'Amour" Elgar
 Last Minute Arrangement Lingo

Songs with Orchestra
 "The Cobbler's Song" ("Chin Chin Chow")
 "Up From Somerset" Sanderson (1)

John Henry on "My Wireless Set."
 Orchestral.
 "The Clock is Playing" Blumkin

"Three O'clock in the Morning" Rolando (23)
 "A Person's Marion" A. Day

- 7.40.—TIME SIGNAL FROM GREENWICH. 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.
 Local News.

- 9.15.—Speeches relayed from The Royal Colonial Institute at the occasion of the Empire Day Banquet. H.R.H. THE DUKE OF YORK replying to the Toast of the King, followed by The Rt. Hon. J. B. THOMAS, Colonial Secretary. S.B. to all Stations.

- 10.0.—Act II of the Opera "ARIADNE" (Strauss), relayed from the Royal Theatre House, Covent Garden. S.B. to all Stations.
 Announcer: J. E. Delgosa.

10.15-10.30.—Interval.

- 11.0-11.30.—Lancis Picture House Orchestra, Conducted by Paul Hammer.

- 11.30.—WOMEN'S CORNER Mrs. W. A. Cartbury on "The National Council of Women and its Work."

- 11.45.—Agricultural Weather Forecast.

- 12.0.—KIDNERS' CORNER.
 "Fanny's Corner" R. Tibault, French Talk, Causes de la Revolution Francaise.

- 12.15.—NEWS and WEATHER FORECAST S.B. to all Stations.
 Local News.

Opera and Other Items.

- 7.30.—GLADYS PALMER (Contralto)
 Down "Ad in a Garden Green" Lullaby (1)
 "In Summer Time on Haddon" Butler (1)
 7.45.—Capt. E. S. WHILLIER, Travel Talk
 Yrongo.

- 8.0.—Gladys Palmer.
 To Dances "Quicker (1)
 Moonlight "Quicker (24)
 "The Song of the Blackbird" Quicker (1)

- 8.45.—Interval.
 8.45.—PERCY EDGAR (WALTER RANDALL at the Piano) in Rhapsody.

- 9.0.—NEWS and WEATHER FORECAST S.B. from London.
 Local News.

- 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. B. THOMAS S.B. from London.

- 10.0.—"ARIADNE," Act II. S.B. from London.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 1.30.—Prof. GEORGE LEAKE, Mus. B., University College, Southampton, and Prof. ALBERT A. COCKS on "Musical Appreciation."

- 4.0-4.45.—Reynald B. Mount (Solo Violin), Thomas E. Illingworth (Solo Cello), Arthur Marston (Solo Piano-forte).

- 4.45.—WOMEN'S HOUR Marjorie Royce on books of Special Interest to Women.

- 5.15.—KIDNERS' HOUR
 6.15.—Scholarship Half Hour T. Templeton on "A Seaside Lord Kelvin."

- 7.0.—NEWS and WEATHER FORECAST S.B. from London.
 G. A. ATKINSON S.B. from London.
 Local News.

Brahms Night.

- 7.30.—THE WIRELESS ALGMENTED ORCHESTRA
 Conductor: THOMAS CONWAY BROWN
 Overture, "Academic Festival."

- 7.45.—HAROLD WILLIAMS (Baritone).
 In Summer Field
 True Love.

- 7.55.—DOROTHY HELMRICH (Soprano)
 "Longing at Heart"
 "Cradle Song of the Virgin."
 (With Viola Obligato by Thomas Hahn.)

- 8.5.—Orchestra.
 Three Hungarian Dances.

- 8.20.—Harold Williams
 "Paint and Plaster in my Slumber"
 Lady.

- 8.30.—Dorothy Helmrich.
 "O Shady Woods."
 "Cradle Song."
 "The Lullaby."

- 8.40.—Orchestra.
 Variations on a Theme of Haydn Op. 56a.
 Harold Williams.

- 8.55.—W. Williams
 "Sweet Melancholy"
 "The Lullaby."

- 9.1.—NEWS and WEATHER FORECAST S.B. from London.
 Local News.

- 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. B. THOMAS. S.B. from London.

- 10.0.—"ARIADNE," Act II S.B. from London.
 Announcer: John R. Raymond.

10.15-10.30.—Interval.

- 11.0-11.40.—Falkman and his Orchestra, relayed from The Capitol Cinema.

- 12.0.—"SWAS" "FIVE O'CLOCK" Vocal and Instrumental Arrangements. The Station Orchestra. Talks to Women. Weather Forecast.

- 11.45.—THE HOUR OF THE KIDNERS' WINKS.

- 11.55.—Mr. Haw J. Baw on "How to Spend Welsh."

- 12.0.—NEWS and WEATHER FORECAST. S.B. from London.
 Local News.

- G. A. ATKINSON S.B. from London.
 Local News.

Popular Night.

Vocalist JOHN HUNTINGTON

(Baritone)

GRACE IVELL and VIVIAN WORTIE (Two Singers and One Piano).

Solo Pianofort

VERA MOONB THOMAS

THE STATION ORCHESTRA

- 7.30.—March, "Liberty Bell" Soust
 Selection, "The Merry Widow" Lullaby

- 7.50.—The Tramp "The Temple Bells" Woodforde-Pinden (1)

- 8.0.—Dr. JAS. J. SIMPSON, M.A., D.D.
 Romances of Natural History—The Stonehenge

- 8.10.—Dances
 "Broadway Blues" Carey Morgan, 10.
 "Minuet" Percy, 10.
 "Honey" 10.
 "Rumple" Wild 10.

- 8.25.—Orchestra
 Suite, "Romance and Two Dances" 10.

- 8.35.—Songs
 "Till I Awake" Woodforde-Pinden (1)
 "Wimmen, Oh Wimmen" Lullaby 10.

- 8.45.—My Sweetie Went Away" Hartman (6)
 "Kinky Koo" Meyer (3)
 "Last Night on the Park Bench" Brown and Schramm

- 8.50.—NEWS and WEATHER FORECAST S.B. from London.
 Local News.

- 9.15.—Speeches by H.R.H. THE DUKE OF YORK and The Rt. Hon. J. B. THOMAS S.B. from London.

- 10.0.—"ARIADNE," Act II. S.B. from London.
 Announcer: A. H. Giddens.

- 10.15-10.30.—Interval.

- 11.0-11.30.—Concert by the "ZY" Quartette
 "The W. W. W. Quartette"

- 11.30.—WOMEN'S HOUR
 11.45.—Farmers' Weather Forecast

- 11.50.—CHILDREN'S HOUR
 12.0.—NEWS and WEATHER FORECAST S.B. from London.
 Local News.

- 12.15.—Dance Night.
 7.30.—MASSEY'S DANCE HALL

- Fox trot, "I Love You" Fox trot
 "Wavender Rose" Love's
 Last Day Fox Song
 "Sambo" Fox Song
 "At Home" Fox Song

- 7.50.—ELSIE SUDDART (Soprano)
 Old English Songs
 "I Attempt From Love's Sickness to Fly" Purcell (11)

- "The Lass With the Delicate Air" 11.
 Massey's Dance Band

- 8.0.—One-step, "Let's Go to Wembley" (20);
 Fox trot, "No No, No" (7); Waltz,
 "Sambo" Fox Song
 Fox-trot, "Tell Me a Story" (7); Waltz,
 "Sambo" Fox Song

- 8.15.—"The Lass With the Delicate Air" 11.
 Massey's Dance Band

- 8.30.—One-step, "Let's Go to Wembley" (20);
 Fox trot, "No No, No" (7); Waltz,
 "Sambo" Fox Song
 Fox-trot, "Tell Me a Story" (7); Waltz,
 "Sambo" Fox Song

- 8.45.—"The Lass With the Delicate Air" 11.
 Massey's Dance Band

- 8.50.—One-step, "Let's Go to Wembley" (20);
 Fox trot, "No No, No" (7); Waltz,
 "Sambo" Fox Song
 Fox-trot, "Tell Me a Story" (7); Waltz,
 "Sambo" Fox Song

- 9.0.—"The Lass With the Delicate Air" 11.
 Massey's Dance Band

- 9.15.—One-step, "Let's Go to Wembley" (20);
 Fox trot, "No No, No" (7); Waltz,
 "Sambo" Fox Song
 Fox-trot, "Tell Me a Story" (7); Waltz,
 "Sambo" Fox Song

- 9.30.—"The Lass With the Delicate Air" 11.
 Massey's Dance Band

- 9.45.—One-step, "Let's Go to Wembley" (20);
 Fox trot, "No No, No" (7); Waltz,
 "Sambo" Fox Song
 Fox-trot, "Tell Me a Story" (7); Waltz,
 "Sambo" Fox Song

WIRELESS PROGRAMME—SATURDAY (May 24th.)

For letters "S.B." printed in italics in these programmes signify **Special Broadcast** from the station mentioned.

3.0. **MASSED BANDS** and **PHOEB** relayed from the Stadium, Wembley.

3.0. **Children's Letters**

4.0. **CHILDREN'S STORIES**. Aunt Sophie at the Piano. "The New Story," by Uncle Pollard Crowther. Mr. Kirkham Hamilton on "Pre." Children's News.

6.15-7.0.—Interval

7.0.—**TIME SIGNAL FROM BIG BEN**, 1ST GENERAL NEWS BULLETIN and **WEATHER FORECAST S.B.** to all Stations.

Local News.

7.15.—Colonel **PHILIP TREVOR, C.B.E.**, on "Cricket." S.B. to other Stations.

In Song, Story and Episode
S.B. to all Stations.

The Poems specially written by Alfred
Norton.

THE BAND OF H.M. GRENADIERS
GL ARDS.

Conductor, Lieut. G. Miller.
(By kind permission of Col. B. N. Ferguson,
Brooke, C.M.G., D.S.O.).

The London Station Orchestra (Conductor
Dan Godfrey, Junr.) will be in attendance.

The Narrator: Cyril Esmond.

Messages from The Viceroy of India and
from the respective Premiers of the
Commonwealth Nations will be delivered
at the end of each Episode.

7.30. **The National Anthem**.
Our sea-girt Land. The Spirit of England
rises from the waves. She summons the
Spirits of Scotland, Ireland, and Wales.
The Four Sisters fly through sea and
storm across the world to found new
Nations and Colonies:—

7.45. **NEWFOUNDLAND (1583).**

8.0. **INDIA (1757).**

8.15. **CANADA (1763).**

8.30. **NEW ZEALAND (1769).**

8.45. **AUSTRALIA (1770).**

9.0. **SOUTH AFRICA (1810).**

9.15. **THE IMPERIAL CROWN COLONIES AND**

From the Bahamas to Zanzibar)
9.30. **TIME SIGNAL FROM BIG BEN**, 2ND
GENERAL NEWS BULLETIN and
WEATHER FORECAST S.B.
to all Stations.
Local News.

9.35. **SOME POPULAR SONGS AND**
TUNES
from "The Golden Vanity" of Queen
Elizabeth's day and "I'll write you
Pack Up Your Troubles in Your Old
Kit Bag" and "Ty" (which have
played their part in building and con-
solidating the Empire).

10.10.—41 sec down.

Announcer: R.F. Palmer.

PROGRAMME NOTE.

But it was in the great Age of Adven-
ture under the Tudor Kings, Henry VII to
Elizabeth, that the Call of the Sea swept
like a wind through England. There was
truly, were the first aspirations towards
Over-Sea Colonies and an Empire. The
loss of Calais (temp. Queen Mary), and so
of any British rights on the Continent of
Europe, was a blow to the nation's
pride and ambition.

It will be noted that the historical
sequence of Colony foundation has been
followed. For India, the Battle of Plassey
seems the most appropriate date. As for
the date of Canada, the New Zealand, and
Australia, the voyages of Captain Cook,
the Sea Lord Africa, the Age of
Discovery.

10.30-4.30. **Kidney's Concert** by the Kidney
5.0. **WOMEN'S CORNER**. Local. A. I.
Spry, R.N.V.R., on "The Link to
Empire."

5.30. **Ag. and local Weather Forecast**
KIDNEY'S CORNER.

6.30.—**Teens' Corner**

7.0. **NEWS and WEATHER FORECAST**
S.B. from London.
Local News.

7.15-10.30. **The entire Programme S.B. from**
London.
Announcer: H. Cecil Pearson.

3.45.—**Concert** by Marjorie Stone (Soprano),
Vivian Worth and Grace Ivell (Two
Singers and One Piano), Gladys Palmer
(Contralto).

4.45. **WOMEN'S HOUR.**

5.15. **KIDNEY'S HOUR**

6.15.—**Scholar's Half Hour** W. P. Perry.
"Ships and Men."

7.0.—**NEWS and WEATHER FORECAST**
S.B. from London.
Local News.

7.15. **Mr. J. H. W. MORGAN** on "The
Foggy Fanny."

7.30-10.30.—**The entire Programme S.B. from**
London.
Announcer: John H. Raymond.

10.40. **Folkman and his Orchestra** relayed
from The Capital Cinema.

5.0.—**"SWA'S" "FIVE O'CLOCK"** Vocal
and Instrumental Artists. Tunes to
Women. Weather Forecast.

5.45.—**HOPE OF THE "KIDNEY-
WINKS"**

6.15-6.30.—**"How to Use the Open Air,"** by
a Medical Specialist.

7.0. **NEWS and WEATHER FORECAST**
S.B. from London.

Local News.

7.15.—**WILLIE C. CLEGGITT** reports of
the Week.

7.30-10.30. **The entire Programme S.B. from**
London.
Announcer: W. N. Set 6.

10.30-4.30. **Afternoon Concert** by the **St. Mary's**
Glee Party.

5.0.—**WOMEN'S HOUR**

5.30. **Farmers' Weather Forecast**

6.0. **CHILDREN'S HOUR**

6.30.—**"THE WRANGLERS"** (WILSON
JAMES and ALEC Mc ILL)

7.0.—**NEWS and WEATHER FORECAST**
S.B. from London.

Local News.

7.15.—**The entire Programme S.B. from**
London.

Announcer: Victor Smith.

2.45.—**Concert** The Station Light Orchestra
4.45.—**WOMEN'S HALF HOUR** Miss Mervet
Singer on "Child Stories," Mrs. C. A.
Rochford on "The World of
Nature."

5.15.—**CHILDREN'S CORNER**

6.0.—**WOMEN'S CORNER** Mr. R. W. Whiston
on "Lives of Poets," Part 1.

6.30.—**NEWS and WEATHER FORECAST**
S.B. from London.

Local News.

7.15. **Mr. A. CHRISTIANSEN**, Norwegian
Talk.

7.30-10.30. **The entire Programme S.B. from**
London.
Announcer: W. M. Shown.

ABERDEEN.

3.30-4.30. **Choral Afternoon** by **DAISY**
KENNY (Solo Voice) and the **Wire**
less Quartette

5.0. **WOMEN'S CORNER**

5.30.—**CHILDREN'S CORNER**

6.0. **Weather Forecast for Farmers**

6.45. **William Armstrong**, "The Romance of
the Salvation Army."

7.0. **NEWS and WEATHER FORECAST**
S.B. from London.
Local News.

7.15-10.30.—**The entire Programme S.B. from**
London.

Announcer: A. M. Shinn.

GLASGOW.

3.30-4.30.—**Popular Afternoon: An Hour of**
Melody by the **Wireless Quartette** and
Edinburgh Street (Tenor).

4.45.—**TOPICS FOR WOMEN**

5.15.—**THE CHILDREN'S CORNER**

6.0.—**Weather Forecast for Farmers**

6.40.—**Dr. WILLIAM KERR, F.R.S.**, on
"Engineering Problems and Power De-
velopment."

7.0. **NEWS and WEATHER FORECAST**
S.B. from London.
Local News.

Talk by the **Radio Society of Glasgow**

7.30-10.30.—**The entire Programme S.B. from**
London.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the source
of its publisher. A key list of publishers will be found on
page 321.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

The Language of Drawing.

HULLO, children!

I suppose that most of you like drawing? Here is an interesting talk on the subject by A. Needham that will tell you something new.

When you had your first lesson in drawing, did you realize that you had commenced to learn another language? Not only had you started to learn another language, but one of the oldest languages in the world.

We have learned a great deal about the history of some of the ancient peoples through the language of drawing. The peoples have thousands of years ago, made drawings on the walls of caves, scratched them on pieces of bone, and carved them on the walls of their buildings.

If you went to Egypt and visited the ancient buildings and tombs, you would find carved and painted on their walls large numbers of drawings. You have probably seen photographs of some of these.

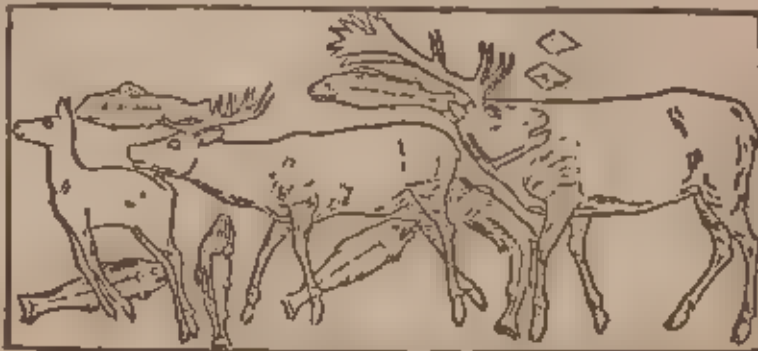
Writing in Pictures.

The pictures are of human beings, birds, beasts, fishes, heavenly bodies, natural objects of all kinds, and articles of domestic use. These drawings are called Hieroglyphics, or Picture Writings, and each little picture represents certain objects or ideas. From these drawings we learn much about the rulers of ancient Egypt and what their country was like in those days. In the Valley of Kings to-day some of these picture writings are being found. The ancient inhabitants of Central America also had a form of picture writing.

From very early times, and even at the present

day, in the construction of buildings, furniture, machines, etc., the workmen have to be told what to do, and how to make the objects. How are they told? Not by words or pages of writing, but by drawings.

If you think for a moment or two, you will find that nearly everything in this world that is constructed must first have drawn



THE OLDEST PICTURE IN THE WORLD

The above picture was discovered in a cavern in the South of France with many other remains of prehistoric man. It is carved on a piece of the antler of a red deer, and the famous scientist, Sir Roy Lankester, is of the opinion that it is twenty thousand years old.

out clearly and accurately. Just think of a few of the things around you that have to be drawn before they can be made. The house you live in, the furniture, curtains, carpets, crockery, cutlery, and ornaments you use. The clothes and boots you wear. The buses, trams, and trains you ride in, and many other things you could think of.

Drawing is the language of the craftsman. All who design articles, and all who make them, must learn the language of drawing thoroughly, and be able to read drawings like we read a book.

Think of the books you enjoy. Which do you like best? The ones with or the ones without illustrations? I have always found that children, and even "grown-ups," like the illustrated books best. Why do you like the illustrated books in preference to those without pictures? I think it is because the pictures can tell you more than pages of reading matter.

The illustrations can reveal to you the incidents of the story much more clearly than you can picture them in your mind by reading pages of elaborate descriptions.

There is another thing, too. If the reading matter is printed in a language you do not understand, you can still enjoy the book if it contains a nice lot of pictures. The pictures would tell you quite a lot about the story.

Useful Knowledge.

I will tell you of an experience that I had when on the Continent, and which will show how useful a knowledge of the language of drawing can be.

I arrived at a small town one evening. My knowledge of the language was not extensive, but I endeavoured to tell the waiter at the hotel that I required some poached eggs. He merely shook his head to indicate that he did not understand me. Taking a piece of paper, I made a drawing of some eggs. The waiter appeared interested. I then showed the egg-shells cracked open, and finally made a nice drawing of poached eggs. The waiter got quite excited, and soon returned with what I required.

When you are having your drawing lesson remember you are learning a useful language.

SABO AT THE ZOO.

By E. W. LEWIS.



Sabo's heart was dancing with excitement.

As soon as ever he was inside the Gardens, he began to hear the same voices which he had heard in the gloomy forest, and he was nearly bursting with expectation.

"Keep calm!" said Isabel. "You will see them all right, in time."

But first they had to go to the Parrot House, for that was Isabel's choice. And then they went to the Butterfly House, which was David's choice.

They all sat down on a seat in the sun, opposite to the cage where the Vulture lives, and, when they had rested a little while, Isabel suddenly jumped up and said that she was going to the refreshment place to buy something to throw

to the Bear in the pit. She hurried off, and Uncle Harry and David followed after her.

It all happened so quickly that Sabo was surprised to find himself sitting alone on the seat. He had been left behind!

He supposed that they would come back for him; but, while he was thinking about it, a lady and little girl passed by. She was a jolly girl, not so tall as Isabel and not so old, and she had red hair and freckles. She caught sight of Sabo.

"Oh, mummy!" she cried. "See! She ran and picked Sabo up and took him to her mother. 'Isn't he a darling?' she said. 'He's lost. Somebody's left him. Can I have him?'"

"Of course you may not, Diana," said the lady. "It does not belong to you."

"But, mummy," said Diana, "we can't leave him alone. Somebody might steal him. I wonder who he belongs to?" and she looked round about to see if anybody was coming for him.

"We will take him to the cloakroom or somewhere," said the mother. "Whoever has lost him will be sure to ask for him there."

So Sabo was taken off; and Diana made such a fuss of him that he was very pleased. She showed him the Bears and the Polar Bear; and when they went into the Monkey House she lifted him up and put him quite near to the cage in order that he might see the Monkeys properly.

The very next minute, one of the Monkeys came swishing along the floor of the cage, and snatched Sabo out of Diana's hand!

Diana cried out in distress and burst into tears. Her mother looked round to see if there was a keeper anywhere at hand. And every body expected to see poor Sabo torn to pieces.

But Sabo must have whispered something in the ear of the Monkey who had caught him, for there was suddenly the greatest excitement!

He was telling them all about the Monkeys he had met in the forest and the games they had played with the elephants and the old crocodile; and when he told them of the trick they had played off on the Opossum, by painting a badger

on its back, all held their sides with laughter, and all began to ask questions.

Sabo was thoroughly enjoying himself when, all of a sudden, he heard Isabel's voice. "Why, if that isn't Sabo!" she cried. "However did he get there?" And she called him, "Sabo! Sabo! Come here."

At the same moment Diana and her mother came back with a keeper. Diana's pretty eyes were full of tears.

Sabo said to the Monkeys, "My people are there; please let me go back to them." So, when the keeper came to the cage, and said in a gruff voice, "Now, you rascal, hand over that golliwog, and quick!" the Monkey took Sabo and gave him back.

"He's mine!" said Isabel, holding out her hand. Diana's mother explained how all had happened. Meanwhile the Monkeys were all crowding to the front of the cage, shouting in their own language, "Good bye! Come and see us again soon!"

Another "Sabo" Story Next Week.

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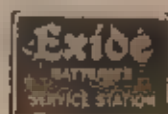
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Music in the Week's Programmes.

Described by Percy A. Scholes.

SCHUMANN'S PIANO QUINTET

IN 1840, after a long engagement to a girl who was a struggle with an unwould-be father-in-law, Robert Schumann married the pianist, Clara Wieck, who, as Madame Schumann, later became so well known in this country. This quintet, for Piano, two Violins, Viola, and Cello, was written in 1842, and belongs to the wonderful output which began just before his marriage.

It is full of romantic inspiration, particularly in the lofty First Movement and energetic Fourth Movement.

I. (*Quick and Brisk*.) The FIRST MAIN TUNE is given out at once by all instruments. Note its initial, soaring notes, which constitute the main subject matter of the whole Quintet.

This First Tune dominates for a while, then the Piano (almost alone) hints at the SECOND MAIN TUNE, which soon follows. It was once well described in a St. James's Hall programme (1893) as "a dialogue between the Violoncello and Viola: the second fluty contrasted with the first by averting the melody on every occasion." (A version of a melody we mean the turning of all its upward leaps or steps into downward ones, and vice versa.) The Piano punctuates with repeated chords. The Movement then proceeds according to usual First Movement form, i.e., the "Tones" or "Subjects" having now been given out are freely treated (or "developed" and then repeated or "recapitulated").

II. (*In the manner of a March - rather broad in style*.) The FIRST MAIN TUNE, steady and march-like in character, is given to the FIRST VIOLIN, and is repeated, in turn, by SECOND VIOLIN, FIRST VIOLIN, VIOLA, CELLO, and FIRST VIOLIN.

Then comes the SECOND MAIN TUNE, a simple, sustained melody for FIRST VIOLIN. This constitutes the chief material, and if it is grasped upon its first appearance, the rest of the Movement will be pretty easily followed.

III. This Movement, the SCHERZO, has been described as "a study in ascending and descending scale passages," and these go on without cessation. A Scherzo, literally interpreted, is a "joke," and this is certainly a very good one.

There are two "Trios," or alternating sections. The FIRST TRIO may be distinguished by a chime-like Tune, repeated many times in "Canon" i.e., the one instrument (in this case First Violin) starts off, followed "Three blind mice" (fashion) by another, and so on, each Viola) playing the same.

Then comes the SECOND TRIO, once more. The SECOND TRIO consists of still more rapid figuration, starting in the Strings, the Piano soon joining in. There is then a return to the scale-work of the Scherzo, and the Movement ends.

The word "Trio," in this connection, is stupid but usual. It does not mean that only three instruments play.

IV. (*Quick, but not too Quick*.) PIANO, accompanied by repeated chords, at once announces the FIRST MAIN TUNE—a brief, emphatic phrase, which is repeated and extended.

After *pizzicato* (i.e., plucked) String chords, comes the SECOND MAIN TUNE, a smooth phrase, not much longer than the first, started by PIANO and VIOLA, and very soon taken up closely by the other Strings.

These two Tunes are elaborated and then repeated at some length.

After a few deliberate chords and a pause, we come to a FLUTTERING passage in which all instruments enter one after the other, with the same "Subject." In this particular

Finchella, however, there are two simultaneous Subjects: (a) the First Main Tune of Movement I, in long notes, started by PIANO, (b) the First Main Tune of this last Movement, in shorter notes, started by PIANO (left hand) and SECOND VIOLIN.

Then FIRST VIOLIN and CELLO enter with (a) and (b) respectively, next VIOLA and FIRST VIOLIN similarly, and so on.

This forms the CODA (or "Tail piece") on the last very soon comes to an end.

Schumann's Piano Quintet is to be given from the CARDIFF STATION on SUNDAY.

MOZART THE PRAGUE SYMPHONY.

In 1787, when Mozart was thirty-one, he paid a visit to Prague. There he was greeted with overwhelming acclamation. He writes, in a letter to a friend: "I saw with the greatest pleasure, all these people flying about with such delight in the music of my *Figaro*, transformed into quadrilles and waltzes!"

It is impossible to say whether the *Prague Symphony* was actually written in the city which has given it its nickname, but it was during this visit to that city that it first won strong appreciation.

There are two little facts about this Symphony that are worth noting: (1) It has only three Movements, instead of four, the usual Movement being omitted. (2) the Clarinet is not used.

The Prague Symphony is to be broadcast from the MANCHESTER STATION on WEDNESDAY.

CHAIKOVSKY "HAMLET"

In 1887, Tchaikovsky started a new orchestra. *Fantasia Overture* on the subject of Hamlet, he finished it in the following year. It is dedicated to Grieg.

This Overture may be taken as a psychological study of Hamlet, with his various moods of brooding sorrow, passion (and madness?), and of "the gentle, distraught Ophelia," rather than as following closely the plot of the drama.

Tchaikovsky's "Hamlet" is to be given from the NEWCASTLE STATION on THURSDAY.

RAVEL'S SONATINA FOR PIANO

Maurice Ravel was born in 1875, and is one of the foremost living French composers. This Sonatina was published in 1905, and is one of his most popular works. It is in three Movements, and follows closely the old forms.

I. (*At a moderate speed*.) This Movement is designed in the First Movement Form (described above under Schumann's), but rather than two definite tunes, it has two groups of phrases.

Starting softly with the First Group, it soon comes to a moderate climax, which is succeeded by the second Group; this starts fairly soft and dies away to a few very soft chords.

After this "Ennervation" (which is marked to be repeated) the Tunes are "developed" and then "recapitulated" with only slight and subtle alterations.

II. (*In the rhythm of a Minuet*.) This Movement suggests a slow, graceful old dance.

III. (*Lucy*.) This Last Movement, which is the longest of the three, is very energetic and rather elaborate.

This Movement is admirably suited to the instrument—perhaps more so than the first two. Yet it is somehow rather less attractive.

For anyone who is not well acquainted with Ravel's style, the best way to listen to this sonatina is perhaps to try to put aside all preconceived ideas as to what music should be. Yet the work is by no means revolutionary.

Ravel's Sonatina is to be given from the CARDIFF STATION on MONDAY.

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FELLOWS

The Balalaika Band.

M. Vladimoff and his Famous Orchestra.



M. VLADIMOFF

M VLADIMOFF whose orchestra played for the eleventh time at London, is a former Russian diplomat, a personal friend of M. Anrep, and one of his best work of popularizing the Russian art of instruments and Russian folk-music. He came to this hobby of his younger days when he joined the

Russian Foreign Office, but returned to it as a profession, after the Russian revolution, when he came to London.

M. Vladimoff's Orchestra is organized exactly in the lines of the original Andreeff's Orchestra, and is composed exclusively of ancient Russian instruments. Fully represented, these are capable of expressing musical moods of a certain standard without any other instrument, owing to the peculiar tone and character of balalaikas and domras.

A Unique Instrument.

Not many years ago, the average British audience had probably not even heard of the balalaika. Now it is not an unfamiliar word. Not many people know, however, what Vladimoff's Balalaika Orchestra is, although they have seen this name in the programmes on many occasions.

The balalaika is the name of an ancient Russian instrument. It is triangular in form, with three strings, of different sizes, from the prima balalaika to the double bass, with several accompanying balalaikas between them. It is played with the fingers only, in a manner quite different from other instruments.

"Domras" and "Gosols"

The other instruments in the orchestra are the domra (also of different sizes, and the gosol. Like the balalaika, they are instruments known in Russia from immemorial times. The most ancient of them all is the domra, which developed from the tambur of the Persians and Arabians. It is akin to the Hindoo tambour, and is played by means of a plectrum.

The balalaika evolved from the domra and achieved great popularity in old Russia. Even in the tenth century an Arabian historian mentioned the balalaika in his record of a visit to the districts of the Volga. The domra is of oval shape and also has three strings.

A Modern Revival.

The "gosol" resembles a horizontal harp of five octaves, and was in great favour in comparatively recent times in Russia, especially among the clergy, as an accompanying instrument. It is played by means of a mechanism with a keyboard for the left hand, when a special mediator held in the right hand is passing over the strings.

The use of these instruments practically died out in Russia, and it was not till 1886 that their popularity revived and they resumed in modern Russian homes their own place, thanks to the efforts of Andreeff, who for the first time introduced the balalaika orchestra to the British public in pre-war days.

An agreement has been concluded between the Far East Soviet Government Trust and the Persian Government for the erection of eight wireless stations—one in each of the principal cities in Persia.

Banishing Wireless Troubles.

By P. P. Eckersley, Chief Engineer of the B.B.C.

I WISH to tell you something of the engineering policy, and of how we mean to move towards our goal.

It is easy to say we mean to give all and every one of you loud signals of perfect quality, for that, of course, can be our only policy. We want to try and make it so that every one, wherever he or she may live in Britain, may receive uninterrupted broadcast, leaving it to the programme people to make that broadcast as attractive as possible. We want to try and arrange it so that the ether disturbances flowing past your aerial may enable you with your set to reproduce in your own homes a sound which exactly copies that made in our studio. We mean to make it possible, too, to focus your attention on the sounds taking place on any part of the habitable globe.

At the Mercy of the Jammers.

How, then, are we to increase signal strength? I lay it down as my convinced opinion that the signals cannot be described as sufficiently loud for perfection at over thirty miles from a main station or five miles from a relay station. Over that distance excellent results are obtainable, but, unfortunately, listeners begin to be at the mercy of local interference, oscillation, jamming, electric light noises—so that whatever the expense or efficiency of the set, the most perfect results are not obtainable.

Realizing this, our relay stations are dotted about the country, serving the densely populated parts of our islands not hitherto adequately served. But even a well-dotted map is necessary. Many people seem to expect as much from a relay station as from a main station, it is my sincere wish that their expectations could be realized. The art simply does not admit of the further erection of ten more stations of main station power; the jamming situation is difficult enough as it is.

Look to Your Set

Old-established listeners will remember before the wave band was extended how impossible it was to separate out the stations. Thus, willy-nilly, *forte mezzor*, half a loaf being better than no bread, we have been compelled to lay down the law that a relay station is designed to serve only the town or city in which it is located. And even there indoor aerials are undesirable. You should look to your set and give the necessarily weaker broadcast a chance. We do our best in an imperfect world—won't you help us as far as possible?

Now, there are obviously many places still unserved even with the eighteen contemplated stations, eight main and ten relay, and hence our advocacy of the High Power Station. Here in one fell swoop we shall mop up, I hope, 30,000 square miles of country into the crystal area. Beyond that, it is true, a valve will be necessary; but a single valve set with a little reaction should not be so much more expensive than a crystal set, and it has truly so much a greater factor of safety.

The high power station will bring us, at any rate, near our ideal—as near, I venture to suggest, as it is possible in the present state of the art to approach.

Seeing Our Mistakes.

Lastly, quality—that elusive will o' the wisp that so many are following, so often to be led into the quagmire of non-essentials. We at our end, by having a control over all the transmitting stations, can at least see our mistakes, and so pursue the policy of giving you the frequency scale from the lowest to the highest, so that, should you arrange for a perfect receiver, you

will not be able to point at us the finger of scorn. Our microphones approach perfection, but the necessary compromises for the practical handling of the scheme do, to an extent, mar perfection. I think I am right in stating, however, that there is in the receiving world at the moment no loud speaker or telephone that can approximate our aims.

From Small Beginnings.

You know, of course, that the art has had to grow from beginnings which were really titmical to progress. The motor-bicycle of the beginning of the century was a push-bicycle with a motor tied on to it, the aeroplane only became practical when a special engine was built for the needs of flying—on the broadcast receiver was only a telegraphic Morse receiver which happened to give sounds resembling the voice when it was adjusted to receive telephony. More, the telephone transmitter was a telegraph transmitter voice instead of key modulator.

Now it has been necessary to design special transformers to favour no one frequency, special valves to give distortionless amplification, and lastly, we are awaiting telephones and loud speakers which do not rely for their efficiency on favouring only those frequencies which were essential for the reception of telegraphic signals.

High Power Experiments.

It is, then, the policy for the manufacturer to give you improved methods for 'phones and loud speaker; our policy remains, as always, to try to give you something to do justice to such a loud speaker, something that is easy to receive, and our methods of achieving this ideal are in stock, subsidiary to the right main stations, relay stations, and, if it is proved possible to do so, the High Power Station.

I hope soon to have some definite news as to the date of starting our high power experiments.

RADIO AND CHURCH SERVICES.

In the *New York Times* recently attention was drawn to the fact that, while radio is already becoming commonplace, and wonder and interest, at first aroused, are subsiding, one phase of its work—the broadcasting of church services—is steadily increasing in popularity.

The Rev. Dr. Johnston, of Grace Church, Calgary, was among the first to use the radio for this purpose, in an effort to reach the multitude of isolated settlements in the West, deprived during the winter and in many cases for the entire year, of religious services. He writes that this mission, over the powerful Grant Broadcasting Station C.F.C.N., has more than surpassed his happiest expectations.

Families and communities that have had no religious services for years write of the interest with which they look forward to the services of the Sabbath, that are heard and enjoyed "as easily and as perfectly as though one were at the front pews of your church." Hymns, that had not been heard for twenty years, revive memories that are tender and sacred. Families possessing a radio set invite neighbours to enjoy with them the privilege; and isolated communities share, for an hour and a half, the fellowship of a great congregation. One man writes "It is the most marvellous of all God's works, and it brings us the greatest joy."

A LANDLADY asked a Sheffield magistrate recently for an ejection order on the grounds that her tenant caused annoyance with his wireless set. The magistrate refused the order.

The Birth of a Star.

A Talk from London by Sir OLIVER LODGE.

Undoubtedly one of the greatest scientists of the day, Sir Oliver Lodge has devoted a great deal of his time to the study of astronomy. Even to unscientific minds there is a fascinating interest attached to a consideration of the myriads of other bodies which lie beyond the earth. In the following talk Sir Oliver describes the amazing phenomenon in connection with the birth of a star.

ASTRONOMY has made immense progress during the years of the present century. The great mathematicians of the world have been active, observers entrusted with the magnificent telescopes of America have been doing splendid work, and those private persons who from time to time have found the money for establishing these great observatories must, I hope, feel rewarded for their enterprise and public spirit. Since the war, however, there have been still further advances; and one of these, which we owe chiefly to the mathematical labours of Dr. Jeans, Secretary of the Royal Society of London is my subject.

What Telescopes Show Us.

The process of Evolution is by no means limited to the different species of animals and plants. Indeed, it may be said that we know less about the method by which living species have evolved than we know about simpler and more fundamental objects in the material universe. Evolution applies to atoms, and the genesis of chemical elements. Evolution also applies to the heavenly bodies, and the genesis of stars. With large telescopes we can now observe, at different stages in various parts of the heavens, nothing less than the process by which stars are born; that is to say, the process by which they come into existence out of a mass of pre-existent gas, or out of some diffuse and rarefied material which has the properties of a gas and obeys gaseous laws.

The Simplest Form of Matter.

Gas is the simplest form of matter known to us. The essence of a gas is that its particles are all very small compared with their distances apart, and all independent of each other. If the particles were infinitely small, and exerted no mutual force on each other, they would constitute a perfect gas. It would be odd if stars, some of which are quite dense, nearly or quite as dense and compact as water or even lead—should be in anything that could be called a gaseous condition. And yet the great Cambridge astronomer, Eddington, has given reason for supposing that even that is in some sort true.

Whether true or not for such comparatively dense revolving masses of matter as our sun, it is certainly true for the equally revolving but extremely rarefied and enormous masses of gas which we call nebulae. It is of the nebulae that I must principally speak. They appear to the eye as permanent and unchangeable luminous clouds, some of them of irregular shape, like wisps of diffuse material, others more concentrated and with a fairly well defined outline and definite shape. These are all rotating on an axis, that is to say, each is spinning like an enormous wheel; and some have a spiral structure consisting of spiral streamers, usually two in number, wrapped as it were loosely round a still revolving central body, which might be likened, inaccurately, to a Catherine wheel.

The Largest Things Known.

All the nebulae are huge beyond comparison with any other objects. They are the largest things known. It used to be thought by Kant and Laplace that they represented a solar system in embryo, but it is not a solar system. They are a thousand or a million times bigger;

that is, they contain a thousand or a million times more matter than any solar system that we can imagine. They may, however, be stellar systems, systems of suns, countless in number, and that is what some of them seem to be.

The greatest stellar system we know of is what we see when we look up at the sky on a clear night—an innumerable multitude of stars, concentrated chiefly in a ring or disc surrounding us, in which the stars are so distant that they cannot be seen separately, so that they give in the aggregate the appearance that we call "the Milky Way." That is our Cosmos or system of stars, shaped on the whole something like a grindstone or a beehive, and enormously big. It is possible that some few of the nebulae may be independent stellar systems, similar to ours, but too far off for us to know very much about them. This was suspected long ago by Sir William Herschel, one of the greatest of astronomical pioneers.

Rather Paradoxical.

To understand about a nebula of ordinary size, we must consider the behaviour of a rotating mass of gas, radiating energy to the ether, but otherwise left to itself. The mathematical investigation of such a problem has been attacked by several competent people, and the results seem both definite and brilliant.

First of all, a body which radiates energy must, one would think, get cooler and shrink, but the shrinkage will itself generate heat, so that it is possible for a shrinking and radiating body actually to get hotter as it loses energy to the ether. This sounds rather paradoxical, though it is simple enough; more heat is generated than is lost. Capital increases in spite of expenditure, and because of expenditure, as in a prosperous business.

Size and Speed.

Next is the fact that a rotating shrinking body is bound to keep on spinning faster and faster as its size diminishes, provided there is no friction or any cause to take the rotation out of it. The whole amount of rotation must then remain constant. That amount is made up of two things, size and speed; so if the size diminishes, speed increases; it makes more revolutions per minute. Conversely, if a freely spinning wheel were to expand, it would spin slower.

Shape Like a Lent.

Now when a globular mass rotates, it bulges at the equator or becomes oblate, like the earth. And if it were to spin faster, the bulge would increase until something happened, either the mass would break up into two (as really happened at one time with the earth, for that was the origin of the moon); or else particles from the equator would fly away.

This last would not happen with a thing so small as the earth, or even with so moderately large a thing as the sun. But from an enormous



Photo. Studio & Print Ltd.
Sir OLIVER LODGE.

mass of gas, thousands of times more massive than the sun, it does happen. The bulk of the material does not break up, its own gravitation holds it together; so it is able to swell out equatorially until it becomes shaped like a lens, a double convex lens, thick at the middle with a sharp edge all round. It is from this sharp edge that matter flies away. The revolving lens "leaks" as it were; it would leak all round the edge if the circle were quite symmetrical, but otherwise it leaks at only two opposite points of the edge.

From these two opposite points, matter will stream away in two arms; and these two arms will wrap themselves round the central body, like streamers, giving a spiral nebula.

Embryo Suns.

The spiral arms will not however remain continuous, they will coagulate or break up into lumps, somewhat as a water jet breaks up into drops when too long. That is what we see happening in the spiral nebulae. The arms are full of knots or lumps; and the size of each of these knots can be calculated. They are as massive as our sun and other stars, that is to say, they each contain as much matter as our sun. They are indeed nascent suns, in the act of being born. They will gradually condense in the course of ages, getting smaller, hotter, brighter, and further apart, and slowly spread out until they become a constellation. Or, if one were on a still larger scale, it might form another cosmos of stars in the far distance—another Milky Way.

After Billions of Years.

We are not sure that any of the nebulae under observation can be as big as that. But many are big enough to provide several hundred or thousand stars apiece; and thus, after billions of years, a nebula may form a new constellation for our remote descendants. Our own well-known constellations have probably had a past history, in terribly remote epochs of time, akin to that which we see in various stages occurring to-day.

The process is far too slow for us to see any change, even in a century. We cannot see movement at those distances. But we can observe the process in its several stages; just as in a garden we may see plants in bud, in flower, in seed, and in decay, simultaneously. If we were allowed to look at a garden for only half an hour, we could not see the growth of a plant, but we could infer its life history by seeing its various stages; we could imagine its germinating, developing, fructifying, and decaying. That is how we have to study the heavens. That is what we see going on.

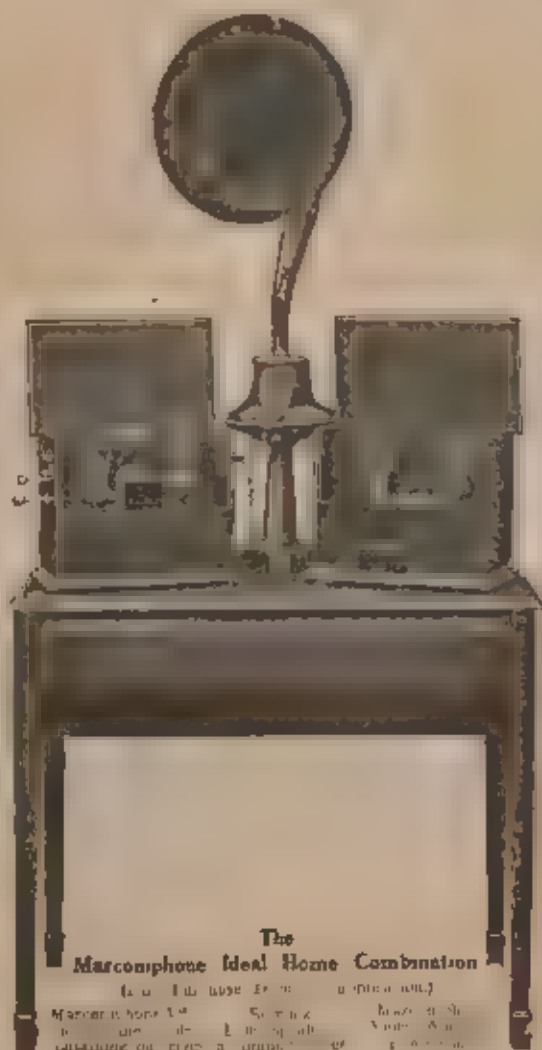
Discovered by Mathematics.

Remarkable discoveries in stellar evolution are being made by mathematical astronomers like Eddington and Jeans, who apply the known laws of mechanics and physics to the Universe at large; their researches are confirmed by observational astronomers, and recently we have been made to feel as if we had seen something at the birth of a star.

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Week beginning May 18th, 1924.

SUNDAY, 18th May.

5.0—5.30 } Programme S.B. from London
8.30—11.0 }

MON. 19th May—WED. 21st May.

5.30—6.30. CHILDREN'S CORNER.

7.0. onwards. Programme S.B. from London.

THURSDAY, 22nd May.

5.30—6.30. CHILDREN'S CORNER.

6.30—7.0. NEWS and WEATHER FORECAST

S.B. from London.

Radio Society Talk. S.B. from London.

Local News.

7.20. BAND OF THE PLYMOUTH CORPORATION TRAMWAY.

Lyric songs of E. P. Stokes, Esq.

Musical Director—H. S. WRIGHT.

Ma "Coronation Bells" Part 1st

Arr. by "Wood"

1st "Lav. Serenade" Lincke

7.30. ALICE LAKIN QUARTETTE.

On the Banks of Alan Water.

Arr. Alice Lakin

"Over the Hills at Break o' Day" Gibbs

Mrs. HAMILTON AKASTER Solo & vocal.

Introduction and Mazurka de Concert

Orchestra

"Butterfly" Sully

MARY EDGECOMBE (Soprano)

"Preliminary" (1)

Edgcombe & Prager

8.0. REG NEWCOMBE (Bass)

"The Two Grenadiers" Sully

Mary Edgcombe

HYLDA WEDLAKE (Soprano)

"Lorraine, Lorraine, Lorraine" S. M. Capel

WILLIAM MARY (Tenor)

"Jean" Sully

Flower Song

8.30. SULLY

Lovers in Damascus

Woodford's Finden

Waltz, "Pierrot's Blues" Kitzmann

Song, "Chant Hindu" Rimsky-Korsakov

Quartette.

Scottish Air, "Bonnie, Bonnie Banks of

Loch Lomond" Arr. Alice Lakin

9.0. Mrs. Hamilton Akaster

London Song

Dr. O. BALL, D.P.H., L.R.C.P. (Med.)

Chief Officer of Health for Plymouth

"The Housing Problem."

Mary Edgcombe and Hilda Wedlake.

Duet, "Night of Stars" ("The Tale of

H. Brown") Offshoot

9.30. NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

9.45. Arthur Marten

"Bonnie Mary of Argyll" Traditional

"Come into the Garden, Maid" Hilda

Wedlake.

"By the Waters of Minnetonka" Zieffman

The Last Chord Sully

Mrs. Hamilton Akaster.

"Hungarian Idyll" Sully

"Witch's Dance" W. R. R. R.

Reg Newcombe.

"Invitation" Sully

"Smacker John" Sully

Quartette.

"Come Back to Erin" Clarchel

Band.

Selection "King of Cadonia" Jones

Intermezzo, "In the Clusters"

Torrence (1)

Algerian Patrol" Gerald Phillips

Mary Edgcombe

10.30. THE SAVOY BANDS. S.B. from

London.

12.0. Class down.

FRI. 23rd May and SAT. 24th May.

5.30—6.30. CHILDREN'S CORNER.

7.0. onwards. Programme S.B. from London.

Announcer C. S. Goode.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 321.

A Valve for Every Wireless Circuit



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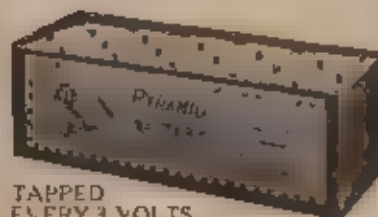


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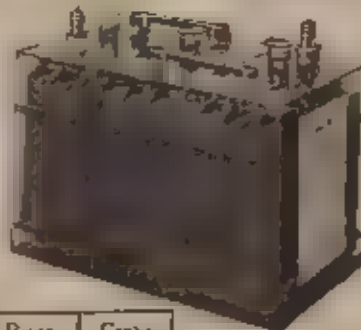
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Wireless Programme.

STATION

Week beginning May 18th, 1924.

SUNDAY, 18th May.

3.0-4.00 Programme S.B. from Birmingham

MONDAY, 19th May.

3.30-4.30. Programme S.B. from Manchester

5.15. SHEFFIELD KIDDIES' CORNER

6.30-7.4. Chat with Older Kiddies (Round the World with Uncle Herbert)

7.0-8.15. Programme S.B. from Birmingham

8.15. Weekly Sports Review by Observer

8.45-11.0. Programme S.B. from Birmingham

TUESDAY, 20th May.

3.30-4.30. Orchestra (Directed by T. W. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall

5.45. SHEFFIELD KIDDIES' CORNER

6.30. Chat with Older Kiddies (Round the World with Uncle Herbert)

7.0-11.0. Programme S.B. from Birmingham

WEDNESDAY, 21st May.

3.30-4.30. Programme S.B. from Manchester

5.45. SHEFFIELD KIDDIES' CORNER

6.30. Chat with Older Kiddies (Round the World with Uncle Herbert)

7.0-10.30. Programme S.B. from Birmingham

THURSDAY, 22nd May.

3.30-4.30. Orchestra (Directed by T. W. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall

5.45. SHEFFIELD KIDDIES' CORNER

6.30. Chat with Older Kiddies (Round the World with Uncle Herbert)

7.0-12.0. Programme S.B. from Birmingham

FRIDAY, 23rd May.

3.30-4.30. Programme S.B. from Manchester

5.45. SHEFFIELD KIDDIES' CORNER

6.30. Chat with Older Kiddies (Round the World with Uncle Herbert)

7.0-NEWS and WEATHER FORECAST

S.B. from London

G. A. ATKINSON. S.B. from London

Local News.

7.30. Local Concert.

NELLIE BURTON (Soprano)

A. L. F. Taylor and His Mainwicks

Sheridan Thomas

Garden of Happiness. Daniel Wood (S)

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Night Time in Italy. J. K. and 9

DAISY VARDI (Soprano)

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DOLLY WARD and DONALD CAMERON

Duet

Maggie. Leslie Moore (T)

MARY FANTOZZI (Elocutionist)

Selection from "Richard III" Shakespear

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Waving My Happy Dreams

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Donald Cameron (Humourist)

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The Road of Looking Forward

Don I. J. J.

The Harvester's Night Song

H. Baunton Power

DAISY VARDI and CLEMENT PETERS

Duet

M. Verre. ("H. Trovatore")

Chas. Jefferys

Word (Comedian)

The One of the Family

H. B. Kene

Clement Peters.

My Boy. (See Tinker (S)

W. L. FRANT (Bass Solo)

The Eagle. W. L. Wagner

Veterans of Variety. Mr. H. Pether

Mary Fantoza

The Faithful Lovers. F. C. Burnham

(Continued in col. 1, page 335)

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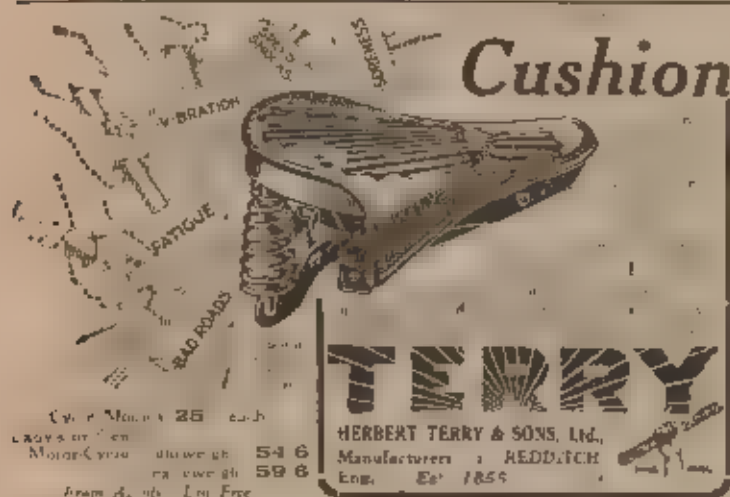
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or Traffic Superintendent, L.N.E.R., Aberdeen.

Sheffield Programme—Contd.

(from page 323)

Mary Vardi, Song, Wolf Grant (Glasses)
Love, Jack in the Morning

Julian Robledo (23)
Daisy Vardi and Clement Peters (Duet)

"I Don't You Do"
W. H. Keene

Gallagher and Shear
Gallagher and Shear (3)

W. H. Grant (Wine Glasses and Tassels)
F. H. Grant (2)

8.15—8.45.—Concert relayed from the Albert Hall

8.45.—J. Ward and Donald Cameron.
Woolworth's Wedding

W. H. Grant and Lee (7)
Missy Pantozzi

"Comfort" Robt. W. Service
Gallagher and Shear (2)

Medley of Songs arr. by Miss Bird
N. V. S. and WEATHER FORECAST

9.0.—N. V. S. and WEATHER FORECAST
N. V. S. from London

9.15.—Speeches by H. R. H. THE DUKE OF
YORK and the Rt. Hon. J. A. L.

10.0.—"ARIADNE," Act II. S. B. from
London

SATURDAY, 24th May.

3.30—4.30.—Orchestra (Directed by Thos.
Gallagher) and Organ Recital by J. W.

5.45.—SHEFFIELD KIDDIES' CORNER
6.30.—Chat with Older Kiddies (Round the

7.0.—10.0.—"Ariadne" Act II. S. B. from
London

Announcer: H. C. Head Jenner

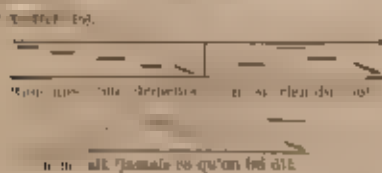
A number against a musical form indicates the name
of the publisher. A key list of publishers will be found on
page 321.

L'Accent Musical du Français.

(Suite et fin.)

The following Talk will be broadcast from
London Station by M. E. M. Stéphen, on
Tuesday, May 20th. It is printed here in
French so that readers of "The Radio
Times" may follow the speaker word by word.
In this way listeners will be enabled to correct
any errors of pronunciation.

DANS ma dernière émission, j'ai étudié
le type d'intonation dont on se sert
en français, lorsque par une raison ou
pour une autre, on s'arrête au milieu d'un
mot quelconque ou d'une phrase, ou dans
un groupe de mots. Le ton s'élève brusque-
ment à la syllabe emphatique, c'est-à-dire
généralement la première syllabe du mot,
et s'abaisse à la dernière syllabe du groupe.
On peut donc dire que l'intonation est une
question de ton, et que le ton est une
question de rythme.



Une analyse superficielle porterait à con-
clure, que c'est là aussi ce qui se passe en
anglais.

(Continued on page 327)



Thrills of distance

IF Radio has done nothing else, it most certainly
has made us realise that we are no longer an
island. Such is the rapid progress of
international Broadcasting that anyone can—in
one evening—hear French, Dutch, German,
Italian, and Spanish spoken by natives in their
own language.

A tour of Europe in one hour! Such thrills
of distance are available for anyone with a good
Valve Set and a knowledge of its use.

But long-distance work demands a set of an
appetising sort. Just as primitive
necessities have rendered the
microscope and telescope
the valve with the rectifier
designed specifically for
long-distance work has
superseded the ordinary
Valve with long straight
filament and open-ended
Anode.

There is a reason for this.
When a Valve glows it emits
a stream of negative elec-
trons, electrons which
flow from the filament to-
wards the Grid and the
Anode.

This electron stream is
what heats the valve and
keeps it glowing. It is
this electron current

which does the work
and your Set becomes dead.

Obviously, therefore, the
greater the proportion of
these electrons we can cap-
ture and put to a useful
purpose the more efficient
will our Valve be. Compare
the construction of the
Cosmos and the ordinary
Valve.

In the one case the filament
is wound on a core and
by the hood-shaped Grid and
Anode the electrons are
drawn away from the fil-
ament where the Anode is
the shape of a cone, a
considerable proportion
of electrons are lost to
the grid and the Anode
in a typical case of wasted
energy.

If you are dealing with the almost infinitesimal currents
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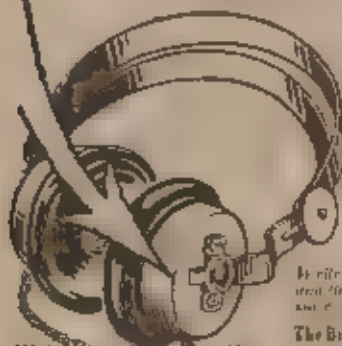


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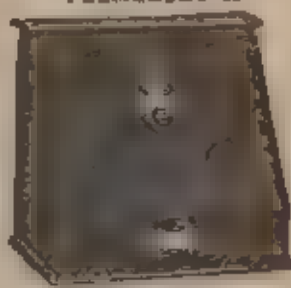
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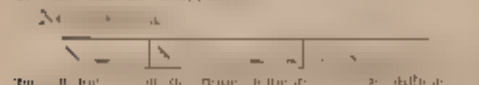
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(Continued from page 335.)

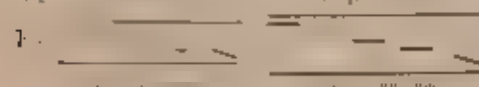
anglais; il suffit toutefois de comparer l'intonation du mot anglais *perfectly*, et celle du mot français *parfaitement*, pour se rendre compte qu'il y a une différence très marquée.



Il faut donc bien veiller à ne pas prononcer de la façon suivante:

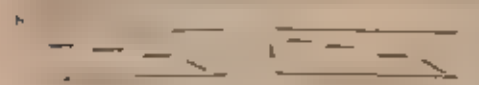


Avec soin de faire descendre le ton de syllabe en syllabe jusqu'à la dernière du mot. La question spéciale, c'est à dire la question qui tient un mot interrogatif tel que: où, quand, comment, pourquoi, quel, qui est-ce qui, qu'est-ce que, etc. se traite en français comme une phrase en plus que et demande par conséquent, le type d'intonation dont nous parlons.

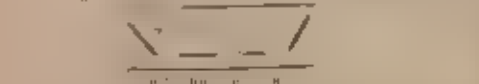


En voici d'autres exemples: 'Quand est-il parti?' 'Quelle heure est-il?' 'Comment dit-on ça en français?' 'Pourquoi ne répondez-vous pas?' On remarquera que le mot interrogatif, étant le mot principal, reçoit l'accent musical le plus haut. On peut souvent que dans les phrases on entend ce qu'on dit, mais qu'on ne demande à la personne qui parle de répéter, dans ce cas la question n'est pas emphatique et le ton est plus bas, plus syllabe au lieu de question.

Dans une phrase affirmative, phrase d'énonciation, le ton est plus bas, plus syllabe au lieu de question.



En anglais nous avons une intonation du même type, à cette différence près que la voix ne monte pas. En français, la voix ne descend pas à la fin d'une phrase, mais elle monte à la fin d'une phrase interrogative. On demande que nous fassions nous nous servons en anglais d'une intonation spéciale: Ex.



En français, la phrase affirmative présente une intonation spéciale, la phrase interrogative présente une intonation spéciale. On demande, mont toutes les deux du même type: seulement dans le dernier cas, la voix ne monte pas si haut que dans le premier, et de plus on ajoute fréquemment à la fin de la phrase, un ton plus bas, en



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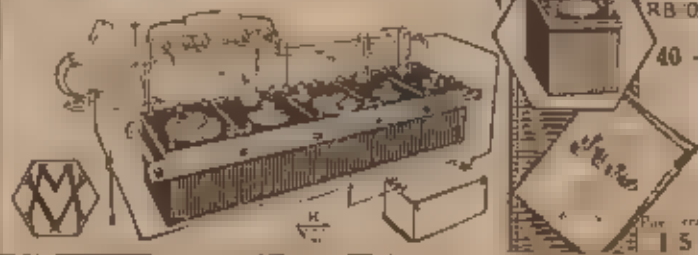
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HOW DO YOU LOOK AT LIFE?

By **LEONARD CROCOMBE**

(Editor of "Tit-Bits")



LEONARD CROCOMBE.

Do you know the story of the three stone masons? They were working on a stone. A stranger asked the first what he was doing.

"Working for ten bob a day," he replied.

"And you?" the stranger asked the second.

"Cutting the stone," he replied.

When the same question was put to the third stone-mason, he answered: "I'm building a cathedral."

How do you visualize your job? How do you look at life? Are you enjoying it full, or are you living with the blinds half-drawn? The happiest people are those who are working and living at their fullest capacity; who find the days too short for all the many things they have to do. They work and play with equal zest, and so gain happiness, health, and success.

"Yes, that sounds all very fine," said a man. "But if you say so, you'd sing a different tune. I'm not one of your kind."

The Victor's Attitude.

Lucky?—or should it not be Plucky? Pull up that blind! Have a look round, and don't assume the user's attitude towards life. Try "Pelmanism" as a pick-me-up.

What is "Pelmanism"? The dictionary has a fearsome description—

PELMANISM, *n.* a psycho-synthetic system of mental development embracing every function of the mind.

It makes you think of ipercasuanha wine, quinine, or something equally horrible, to be taken after each meal. "Pelmanism" isn't a bit like that. It is not a nasty medicine for the mind; it is a mental tonic. When you have digested the contents of the first "Little Grey Book," your appetite is keen for the other eleven.

I wish that Mr. Kneever had founded the Pelman Institute when I, in blind rabidhood, was floundering about keen enough to "get on"—Heaven knows!—but dizzy through countless jerks and jumps in the wrong direction. A study of "Pelmanism" would have steadied me mentally, taught me to conserve my mental energy, saved me much fruitless mind wandering.

Self-Reliance and Mental Stability.

Mental Stability—a mind well poised—is an invaluable possession. "Pelmanism" shows you how to gain the right mental attitude. It proves to you, moreover, that the conviction that you can do a thing will furnish the power to do it. The "Little Grey Books" help you to have confident, cheerful, creative thoughts. The correct study of "Pelmanism" will, I am convinced, give self-reliance, make one capable of thinking confidently and profitably.

A man for whom I have profound admiration is fond of expatiating upon the "Perceptive Eye." He has it most acutely developed, as have all who live every waking minute with zest, who are fully alive to the countless wonders around us. The Perceptive Eye is the eye that misses nothing; consequently, its owner gets much more fun out of life than does the average person. In the "Little Grey Books" of "Pelmanism" there are many most interesting hints on the cultivation of the Perceptive Eye. The Psychologists who are the authors of "Pelmanism" realize that from the ability to observe small, everyday things grow many of the qualities that form the mental make-up of those who are at the top of the Ladder of Success.

A Key to the Best.

I do not wish to give the impression that "Pelmanism" is solely a stepping stone to Success. It is that, most certainly. But it is also a whole flight of stepping-stones to bigger things than material prosperity. I could fill a book with reasons why every man, woman and child should become acquainted with "Pelmanism," for it provides, when rightly used, keys to all that is best in life, spiritually as well as materially.

Why, then, hold a third-class season for life's journey when you can travel by—Pelman!

The New Pelman Course is quite simple and easy to follow, and the instruction is personal to each and every student. It takes up only a few minutes daily, and the "Little Grey Books" are printed in a handy "pocket-size" so that you can study them in bus or train or in odd moments during the day.

Some of the results of "Pelmanism" of which Mr. Crocombe speaks are printed in another column. Further examples will be found in an illustrated book entitled "The Efficient Mind," published by the Pelman Institute. A copy of this book can be obtained gratis and post free by everyone who uses the coupon printed on this page. With this book you will receive full details of the Pelman Course and particulars enabling you to enrol on the most convenient terms. Fill up this coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

REMARKABLE REPORTS.

Results of Pelmanism Which Speak for Themselves.

"Pelmanism," says Mr. Leonard Crocombe, is a stepping-stone to Success, and is also a whole flight of stepping-stones to bigger things than material prosperity. Many instances of this are given in a book entitled "The Efficient Mind," which contains contributions from some of the most celebrated men and women of the day. Here are a few examples taken at random from the enormous correspondence received by the Pelman Institute from all parts of the world and from men and women of every stamp, age, and position.

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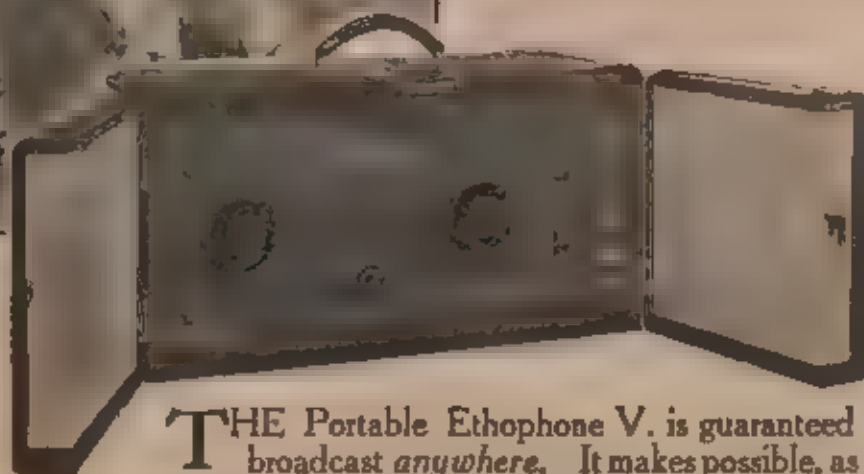
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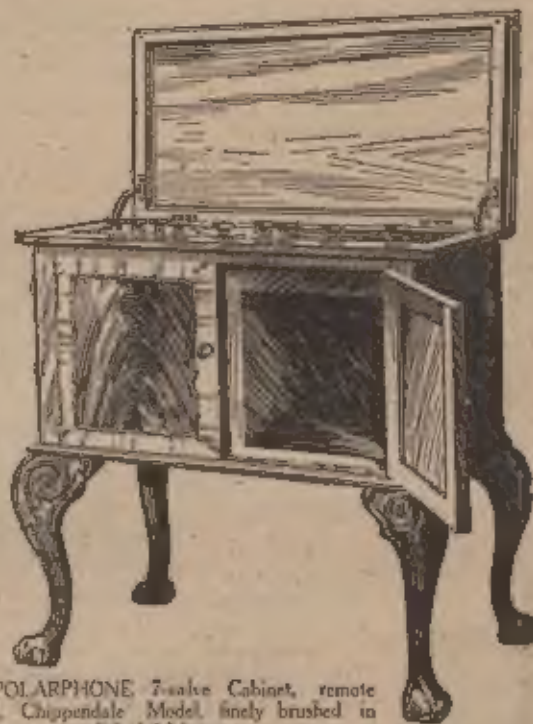
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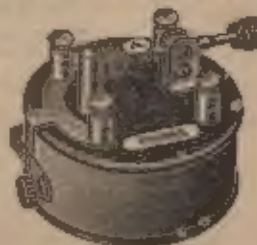
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